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COMMANDER JOHN HARPER, R.N.

Portrait in oil, signed. Painted 1813

No. XXI

ROBERT FIELD

Portrait Painter
in Oils, Miniature and Water-Colours
and Engraver

By
HARRY PIERS



NEW YORK
FREDERIC FAIRCHILD SHERMAN
MCMXXVII

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In memoriam
parentum dilectorum meorum
qui in me
amorem artis animavere

P R E F A C E

To sink into oblivion is a finality which everyone contemplates with instinctive aversion. It is particularly regrettable when a highly gifted man, once widely known, begins to pass from memory. In such a case it is an act of mere justice to make a record of his career, to draw attention to his achievements, and to appraise his ability.

Robert Field was a portrait painter and engraver of English birth, who over a century ago gained a most enviable reputation in the United States, British North America, and Jamaica, and produced hundreds of beautiful likenesses of distinguished personages in oils, in miniature on ivory, and in water-colours on paper, besides several engraved copperplates. Yet after his early death in 1819, at the noontide of his brilliant career, he began to be forgotten and some of his works have been attributed to contemporaries. Because he laboured in a new commonwealth and the colonies, his activities were beyond the ken of European writers, and it is only within the last decade that a dictionary of artists has been able to give some scanty particulars of his life.

Nevertheless he produced works which are of the highest merit — oil portraits which often approach and occasionally rival the truthful beauty of those of Gilbert Stuart; superb miniatures which by common consent rank him among the four greatest miniaturists in America and which should, I think, at least place him next to Edward Malbone, the greatest of them all; and lastly engravings, some of which are worthy of unequivocal commendation. Such attainments in three mediums of expression rarely can be credited to one man. Considering him, therefore, as an artist in the very broadest sense, it may possibly

be claimed with some degree of justification that in artistic capacity he may even have surpassed those of his American contemporaries who excelled in one style of work only.

Personally he was handsome though portly in appearance, well educated, well-bred and gentlemanly in demeanour, of a genial disposition and highly popular, and he possessed accomplishments other than those pertaining to his profession.

He deserves our gratitude for preserving the features of men who took the foremost part in shaping the destinies of two countries at a momentous period, and of women who were notable for their beauty and grace. How interesting is his likeness of the aged and dignified Sir John Wentworth as the uncompromising tory governor of Nova Scotia after the War of Independence, when compared with Wilson's and Copley's youthful and debonair portraits of him as the Crown's representative in New Hampshire. But for Field's recording brush we would not know the faces of many persons connected with the history of Nova Scotia, such as the gifted lawyer and legislator, Richard J. Uniacke, the first colonial bishop, Inglis, the intolerant Sir Alexander Croke and his beautiful lady, the gallant Captain Shortland of the "Junon," Captain Inglefield, Admiral Sawyer, Captain Maynard, John Merrick who designed the fine old Province Building at Halifax, Hon. Michael Wallace, the lamented William Bowie, Dr. Cochran of King's College, Dr. Gray, and many other old worthies. He did a like service in transmitting to posterity faithful likenesses of many of the most notable men and women of the neighbouring republic. Among his sitters we find presidents, governors, ministers of state, members of H.M. council, judges, legislators, government officials, naval and military officers, divines, lawyers, physicians, educators, artists, poets, actors, American patriots and United Empire Loyalists, opulent merchants, and landed gentry, as well as their beautiful wives and daughters.

Of late years interest has markedly revived in him and his works. Although in 1905 I gave Mr. Stauffer some information which two years later he incorporated in his *American Engravers upon Copper and Steel*, yet the first fairly extended account of Field's life and works, particularly those in oils, appeared in 1914 in a paper on *Artists in Nova Scotia* in the Collections of the Nova Scotia Historical Society (vol. 18, pp. 112-119). For eight eventful years he had resided at Halifax, entered into its social life, and was its most notable portrait painter, and in that old seaport many of his fine oil paintings remain as treasured heirlooms, with some dim traditions and records of the gentlemanly artist himself. As a result of the publication of that paper, interest was stimulated and many requests for further information came from the United States, where he had been known only as a miniaturist and engraver, and from England. This showed that it was an opportune time for the appearance of a more exhaustive account.

In preparing the present monograph three objects have been kept in mind. First, to gather all that can be ascertained about his life. It is hoped that this will induce others to publish additional facts they may chance upon as tradition or in old letters, diaries, or newspapers. The second object has been to describe his technique, to indicate how his style may be distinguished from that of others, to sum up and appraise his attainments, and to present his claim for recognition as one of the greatest of the early artists in America. The final object has been to critically examine, describe, and list his known works in oils, miniature, water-colours, pastel, and on copper. This should prompt others to make known unrecorded examples. Many of his early unsigned oil portraits, unrecognized as his, must be in the Middle States; and we should attribute them to their proper author. A few may be signed and dated.

In gathering material for the account of his life, contemporary

newspapers, documents and books have been consulted and searches for additional data have been made in England, Philadelphia, Annapolis, Baltimore, Boston, and Jamaica. No clue has been left unfollowed. Should this sketch meet the eyes of his collateral descendants in England, they may be able to tell us about his parentage, birth, and instruction in art, and to supply some of his letters. He could not have become altogether lost to them after he sailed for America.

In regard to his works, much time has been devoted to a critical examination of unsigned oil portraits bearing evidence of his master-touch. As far as possible care has been taken that no anachronism or other incongruity should invalidate my attributions, although I cannot hope to be free from such errors.

His initialled miniatures on ivory may usually be recognized with comparative ease, but collectors are cautioned to search very carefully for the signature which is sometimes quite obscure. A few of his portraits of this kind are unsigned, but they are so few that till recently I had not found an unmarked ivory which I felt confident in attributing to him. Therefore one result of my experience has been to make me suspicious of unsigned miniatures said to be his, until the attribution is confirmed by a thorough analysis of their style.

During my investigations many applications for information have had to be made to others, and I desire to thankfully acknowledge aid received from Mr. Theodore Bolton of Brooklyn, N. Y., author of *Early American Portrait Painters in Miniature*, Mr. Frank Cundall, F.S.A., of the Institute of Jamaica, Mr. George Mullane of Halifax, Mr. William B. Osgood Field of New York, who possesses the best collection of Field's engravings, Mr. Ruel P. Tolman of the Division of Graphic Arts, U. S. National Museum, Mr. Arthur T. Brice of Washington, D. C., Dr. J. Hall Pleasants of Baltimore, and Mr. Arthur P. Howard of New York City, as well as officials of the Maryland and the

Pennsylvania Historical Societies, the British Museum, the Royal United Service Institution, and many other individuals and institutions. My thanks are also due to the various owners of Field's portraits, whose names appear in the list of his works, for granting me the privilege of examining the originals or photographs of them, and for furnishing many precise particulars. I also wish to gratefully refer to the rare generosity of Mr. H. Bendixson of Roxley House, Willian, Herts, England, who, knowing my interest in the artist, presented to me Field's signed portrait of Commander Harper, a work for which I have the highest admiration.

HARRY PIERS.

PROVINCIAL MUSEUM,
HALIFAX, NOVA SCOTIA,
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FIELD'S LIFE

EARLY LIFE IN ENGLAND

Circa 1769-1794

According to a tradition in Halifax, Robert Field was born in Gloucester, England, near the head of the Bristol Channel. This is based solely upon a verbal statement, unsupported by any given authority, made to me in 1901 by the late James S. Macdonald, an aged local historian of Halifax, who unfortunately was not always accurate. It is a point which most decidedly needs confirmation, and pending that, great reliance must not be placed upon it. The direct statement that Field "was born in Gloucester," which occurs in A. E. Popham's notice of the artist in Thieme's *Allgemeines Lexikon der bildenden Künstler* (vol. 11, p. 540, Leipzig, 1915), can be traced to what the above-named gentleman told me and has no more definite authority than the original statement. A request for information about Field's birth and early life, prominently inserted in the foremost newspaper of Gloucester, has elicited no reply. Furthermore, the public librarian of that place, who is secretary of the Gloucester Archaeological Society, after making enquiries and referring to local newspapers and other records, has been unable to find any evidence associating the artist with that city or county.

That there was a Field family in Gloucestershire we know, as it is referred to in Fosbrooke's history of the county; but the name is such a common one in England that this coincidence is of no moment. As bearing indirectly on the question of Field's origin, Macdonald also informed me that William Valentine, an oil portraitist subsequently in Nova Scotia, was either a nephew or grand-nephew of Field, and that he was a pupil of the latter. We know that Valentine was born in 1798 at Whitehaven, Cum-

berland, England, and came to Halifax in 1818 where he resided till his death in 1849. I never heard otherwise of such a relationship, and it seems clear that Valentine was self-taught, and his style of painting was unlike Field's.

No great confidence can be placed on such unsupported statements, and one would hesitate to mention them, but when so little is known it seems desirable that any slight clues should be presented. Macdonald's statement in his *Annals of the North British Society of Halifax* that Field joined that organization in 1815, which if true would indicate that he had Scottish blood in him, is an error, as reference to the original minute-book shows that it was one Robert Penny who was actually elected, and the artist was never nominated.

The exact place of his birth can best be ascertained by search in England, where no doubt he has collateral descendants who will be able to supply this information when they know it is desired. All early writers, such as Thomas Twining (1795), Dunlap (1834), Rembrandt Peale (1858), and Lossing (1859) agree that he was an Englishman, so that question seems to be settled. He evidently came of parents of the better class, received a befitting education and possessed good-breeding.

As to the date of his birth, absolutely nothing definite is known. It must have been prior to 1773, and could hardly have been before 1766; so that tentatively it may be assumed to have been approximately 1769. This is also a question which can best be investigated in his native land.

Very little is known of his early life. Macdonald told me that from Gloucester he went to London, and we know that Field referred to himself as "late of London."¹

He undoubtedly received instruction in drawing and in painting in oils and water-colours in the studio of some accomplished London artist, as his subsequent work bears unmistakable evi-

¹ See his advertisement of 23rd April, 1795.

dence of the most thorough training in technique and all other fundamentals of his art. It may be mentioned that everyone of his miniatures was worked up by short lines on hachures, which is said to have been the method employed by the great English miniaturists, Cosway, Engleheart, and the two Plimers, of that period.

In 1790 he was admitted a student in engraving at the Royal Academy School, London; but this was his only connection with that famous school of art, so that his instruction in painting had been obtained elsewhere.² The record unfortunately does not state his age or the month when he entered. The year when he joined the school is the only evidence upon which we base a conjecture as to the date of his birth.

We thus see that at an early age he began to practice the art of engraving on copper as well as of portrait painting. About this time he scraped a mezzotint portrait of the Rev. Thomas Warton after another mezzotint by Charles Howard Hodges (1764-1837), which latter plate was after Reynolds's oil painting. There is an impression of Field's plate in the Department of Prints and Drawings, British Museum, which is said to be the only copy known.³ The size is $9\frac{3}{8}$ by $7\frac{1}{2}$ inches. It has no engraved inscription or date, but bears lettering in manuscript which I have identified as Field's own handwriting. A photograph shows that it is the work of an unpracticed hand, though not without merit. No doubt it was a production of his student days. The subject of this portrait, Rev. Thomas Warton the younger (1728-1790), was an historian of English poetry and a much ridiculed poet-laureate.

On 18th January, 1793, there appeared in Richmond and London a large mezzotint engraving, 14 by $10\frac{1}{2}$ inches, by Field, of

² The records of the Royal Hibernian Academy, Dublin, have been destroyed, but it is most improbable that he attended its school. The Royal Scottish Academy had not then been founded.

³ See also Chaloner Smith, *Brit. Mezzotint Portraits*, Lond., 1878-83, vol. 2, p. 477.

John Lewis, after T. Stewart's oil portrait which was exhibited at the Royal Academy in that year and is now in the Public Library, Richmond, England.⁴ The print is an excellent example of mezzotint scraping, much superior to the portrait of Warton, and is the young artist's finest production in that style. This John Lewis was a prominent brewer of Richmond who won the people's gratitude through recovering for them the right of a free passage through the Park, and who died in 1792 aged seventy-nine years. He is shown half-length, wearing a wide-brimmed hat and holding a long staff. There is a copy of the print in the Ashmolean Museum, Oxford, and another in the Richmond Public Library. Chalonier Smith informs us that Field also produced a mezzotint after Guido Reni's Magdalen.

We thus see that Field's known engravings executed in England were all in this style, which was then having its most notable exponents in that country. We will find that he subsequently abandoned the beautiful mezzotint for the newer stipple engraving to which Bartolozzi gave vogue. Finally we see lines entering into his engraved work, as supplementary to or superceding much of the stippling, but they never occur in the face.

⁴ See also Henry Bromley, *Engraved Brit. Portraits*, Lond., 1793, p. 407; and Chalonier Smith, *Brit. Mez. Portraits*, vol. 2, p. 477.

RESIDENCE IN THE UNITED STATES, 1794-1808

A few years after the close of the Revolutionary War a number of painters came from England to the United States, as well as a few from France. In some way young Field became one of those imbued with the desire of seeking his fortune in the new republic. Probably he, like so many young artists, came in touch with Benjamin West, who in 1792 had succeeded Reynolds as president of the Royal Academy at whose school Field was a student. West's hospitable doors were always open, and his valuable counsel was often sought by youthful artists; so it is possible that as the result of advice received from the great American, the clever, good-looking young Englishman decided to go to the western continent where the birth of a new yet kindred nation, and the evolution of a novel and distinctive society out of the wreckage of the old colonial aristocracy, would tend to make abundant work for young artists of talent.

Attracted thus by the bright prospects in the new world, where competition would be less keen, Field embarked at London docks as a passenger on board the American full-rigged ship "Republican," Timothy Gardner of Baltimore master, bound for Baltimore, Maryland; the vessel being laden with the spring supply of drygoods for that place. Lloyd's List informs us that this ship sailed from the port of Gravesend, twenty miles below London, on Thursday, the 27th of February, 1794. Gravesend is the limit of the port of London, and in those days outward-bound vessels were obliged to clear at its custom-house, although their cargo had been stowed at the metropolitan docks.

The passengers on board were Mr. and Mrs. Chalk, Mr. and

Mrs. Edwards, Mrs. Beverly, Messrs. Robert Field, William Tilyard, William Edwards, John Hahn and son, Richard Hayman, Joseph Carnall, and James Wilks — thirteen persons in all.

The “Republican,” with two smaller vessels, the snow “Nelly” and the “Nancy,” was detained in The Downs by a head-wind from the 1st to the 7th of March, when she set sail in company with the “Nelly,” Captain Dawson, for Baltimore, the ship “Superb,” Captain Sherborne, for Norfolk, Va., the schooner “Debby,” Captain Lovell, for Charleston, S. C., and two or three other American vessels. They were accompanied by part of the British West India fleet, of almost forty or fifty sail, bound for Portsmouth to join the Grand Fleet. On the 9th, off the Isle of Wight, they fell in with the imposing Grand Fleet itself, of upwards of two hundred sail, standing down the Channel, a magnificent sight of towering three-deckers, smart frigates, corvettes, fire-ships and other smaller vessels, which Field could never have forgotten. This was Lord Howe on the lookout for the French fleet in Brest, which he brought to action on “the glorious first of June.” On the morning of the 10th, the wind blowing very hard from the westward, the fleet bore up, part for Tor Bay and the rest for Plymouth Sound. The “Republican,” the “Superb,” and “Debby” also came to anchor in the Sound and remained for ten days. The three American vessels finally left in company on the 20th March and set their course for America. As they passed down the Channel Field gazed for the last time on his native land.

After a very long voyage of forty-five days, without any other unusual incident having occurred, the “Republican” arrived with her passengers at Baltimore on the afternoon of Sunday, 4th of May, sixty-six days having elapsed since she first set sail from Gravesend.⁵

⁵ See *The Maryland Journal and Baltimore Advertiser* newspaper, Baltimore, Mon., 5 May, 1794, p. 3.

While in the midst of the western Atlantic Ocean, on this prolonged voyage, Field painted a water-colour portrait of Captain Gardner, which is thus most precisely inscribed by the artist: "R. Field Fecit: April 20 1794, in Long. 55. W. Lat. 38 N. on board ship Republican from London to Baltimore." The impoverished Stuart, it is said, had paid for his passage to America by painting the portrait of the owner of the vessel, and tradition states that Field painted the Gardner likeness for the same purpose. My belief is that it was produced to while away the tedium of a protracted voyage, and was presented to the old mariner as a memento of their association, somewhat as we later find the artist giving a portrait to a lad in a house where he was stopping.

I am indebted to Mr. H. L. Pratt, the owner, for his courtesy in allowing me to examine the painting, and am thereby enabled to decipher the inscription with accuracy as quoted above.⁶ On the mount is written in old brown ink, "Capt. Timothy Gardner, late of Baltimore." The painting is almost everywhere worked-up by hatching over the under-washes, supplemented by the pen in parts. It does not present evidence of the great skill which characterized his subsequent productions, but he did not give it the care he would have bestowed upon the portrait of a fine gentleman. It represents the white-haired, weather-beaten mariner standing bareheaded by a rocky shore, dressed in faded coat and breeches and a red-striped waistcoat, the right hand holding a spyglass, and in the distance the rolling sea, a ship, and a threatening evening sky. The head is well drawn but lacks the rotundity of his other works, and the figure is rather awkwardly posed.

On his arrival at Baltimore Field became well acquainted with Robert Gilmor (1748-1822) and his young son of the same

⁶ See also C. H. Hart, *Works of Am. Artists in Collection of H. L. Pratt*, N. Y., 1917, p. 132, where the inscription is not quite correctly transcribed.

name (1774-1848), who resided on Water Street. The elder man was a rich and cultured Scottish merchant, with a love for art. The younger Robert, who was then unmarried, later acquired much influence and wealth, and became a munificent patron of the arts and sciences, whose collection Dunlap describes. He purchased several of Field's works, considering the Englishman to be an artist of eminence. Probably through the Gilmors' introductions Field soon began to receive commissions in Baltimore, mostly for miniature portraits on ivory.

There has been an idea that Field was for a time in New York. This originated with Dunlap's statement that he "painted more in Boston, Philadelphia and Baltimore, than in New York"; and this was made unwarrantably definite by D. McN. Stauffer (*American Engravers*, 1907) and M. Fielding (*Dictionary of American Painters*, 1926), who note that "Dunlap says that Field came to New York about 1793," while Dunlap's editors in a footnote to the new edition (vol. 2, 1918, p. 118) say that he "appeared in New York about 1793."

I am convinced that Field never resided for any length of time in that city, and it is unlikely he was ever there even on a visit, unless it was for a brief time after he landed at Baltimore in May, 1794, and before we find him in Philadelphia seven months later. If he did go there in that year it must have been only to ascertain what prospects there were for an artist, and to see Stuart before the latter left for Philadelphia late in 1794. There is not a known portrait of his which is of a resident of that city, for the Harwood one was evidently painted while that actor was in Philadelphia. Therefore we may dismiss the idea that the artist spent considerable time, if any, in New York, until something definite to the contrary is discovered, for outside of the statement by Dunlap there is not the slightest evidence to support it.

However this may be, we very soon find Field in Philadelphia,

undecided whether or not to take up residence there. Philadelphia was then, and until 1800, the federal capital where congress met, the residence of the first president, the headquarters of very many important officials and other notable personages, and in and about it resided numerous aristocratic old families; all of which made it the very centre of the young nation's fashion and gaiety, its wealth and its culture. It was the most populous town in the country, its inhabitants numbering about sixty-five thousand. Without any doubt it was the best place for an artist to locate in those days, a place where he would come to the notice of everyone of note. Stuart was just settling there and remained till 1803, painting the great and the gay.

On 29th December, 1794, we find Robert Field among the thirty-eight signers of a document, then dated at Philadelphia, drawn up by Charles Willson Peale and other artists associating for the protection and encouragement of the fine arts and for the establishment of a school or academy of architecture, sculpture, painting, etc., within the United States. Three years previously Peale had made an abortive attempt to form a similar association. The original document of 1794 belongs to Mr. John F. Lewis, president of the Pennsylvania Academy of the Fine Arts.

This institution, or academy, was immediately established at Philadelphia, being called "The Columbianum," and reference to it will be found in a letter of Field which we will later quote. The society met at Peale's house, had a class for the study of the living figure, and held a loan exhibition of paintings in Congress Hall. It had but a brief existence, dissension having arisen in its ranks, and later, in 1805, it was succeeded by the present Pennsylvania Academy of the Fine Arts which was virtually an association of rich patrons of art rather than of artists themselves.

In January, 1795, Field was still in Philadelphia living at a

boarding house kept by Anne Slade at No. 34 Arch Street, at the southwest corner of that thoroughfare and Chancery Lane, between North Front and North Second Streets. This was only a stone's throw from old Christ Church and Betsy Ross's house in which the first United States flag had been made. He was then negotiating with the miniaturist, Walter Robertson, or "Irish" Robertson as he was called, regarding the engraving of two of the latter's portraits. Robertson had come from Dublin to the United States with Stuart in the autumn of 1792, and worked first in New York and then in Philadelphia, copying in miniature some of that artist's oil portraits, as well as painting many original miniatures. In the latter part of 1795 he sailed for India, where he died in 1802.

On 13th January, 1795, Field wrote a three-page letter to his friend and patron, young Robert Gilmore, Jr., of Baltimore. This epistle is preserved among the Dreer manuscripts belonging to the Pennsylvania Historical Society, and as it contains much of interest it is here transcribed from a photostat copy. The outside is addressed to "Mr. Rob^t. Gilmore Jun^r., Baltimore."

Philadelphia, Jany. 13, 1795.

Dr. Sir

In compliance with your kind request that I would inform you how I went on in this place, I sit down to trouble you with a few lines. Mr. Robinson's [sic] miniature of the President is as good a likeness and as fine a piece of painting as I ever saw. I have engaged to engrave it the same size with some ornaments to surround & make it more interesting, but as Mr. R. is determined to go to India early in the Summer he has declined the large plate, and offers to sell me the picture, which I should be glad to purchase if the price he asks was not so extravagant — (viz. 1000 Dolls) tho' it might be worth while even on those terms, if it was in my power. I have assistance offered me, but am fear full to engage so largely. I am uncertain at present whether I shall fix my residence here or not. I have strong inducements, — I have plenty to do, already. I have hopes of succeeding Robinson & also hopes of reaping great advantages, and making

a figure in an Academy of Arts & Sciences now establishing here, the plan of which is the most enlarged, liberal & grand of any in the world; the President is much delighted with it, & will when it is in a riper state become the principal patron. However let my future determinations be what they may, I shall be in Baltimore in the course of a fortnight to finish my engagements there. If you can favour me with a line, it would very much oblige

Your

Obliged humble Sert.

ROBT. FIELD.

No. 34 Arch Street

the corner of Chancery Lane.

An initialled endorsement by Gilmor, evidently added many years later, states that "R. Field was an artist of eminence in Baltimore — particularly in miniature — I have several of his works."

From this interesting letter, which is written in a bold, scholarly hand, we learn that he had not then decided to settle in Philadelphia, although he already had plenty of commissions. Robertson's departure late in the summer no doubt had much to do with his finally locating at what was then the federal capital. The expression "making a figure" in the Academy of Arts (i.e., The Columbianum) is clearly an idiomatic one, meaning "to produce a conspicuous appearance or impression," and taken with the context seems to indicate that he hoped to obtain an official position there as an instructor. There is no evidence that he did, and it seems that he did not exhibit at the society's loan exhibition. As has been said, it had but a brief existence, so that after all it does not enter much into our story. The miniature referred to is the one of Washington in uniform which Robertson employed him to engrave. The resultant prints, as we shall see, were issued in the following August. The "larger plate" was a contemplated engraving of an equestrian portrait

group of the President and Colonel Hamilton, an announcement of which appeared later; and it was this larger painting which Robertson wished to sell for a thousand dollars, not the small miniature as some have supposed. It will be noticed that the letter makes no reference to New York.

Field must have returned to Baltimore about the first of February "to finish his engagements there," but was soon again in Philadelphia, having finally decided to there take up residence. With the eccentric Irish engraver, John James Barralet, and Walter Robertson, he lodged at the house of Mrs. Janet Clarke, a widow who then lived at No. 3 South Sixth Street, at the northeast corner of Minor, a few houses south of the populous Market Street and very near Independence Hall. Gilbert Stuart then had his painting-room at the corner of South Fifth and Chestnut Streets, less than two hundred yards from Field's apartments, so that the four artists, who were quite congenial spirits, must have been very often in each other's company.

In the *American Minerva and New-York Advertiser* of 23rd April, 1795,⁷ appeared an announcement of a proposal to publish, by subscription, portraits of President Washington and of Alexander Hamilton, late Secretary of the Treasury, "engraved by Robert Field, late of London," from the original painting by Walter Robertson, the size, with emblematical border, to be 11 by 15 inches, and the price five dollars each. Also an equestrian portrait of the President, attended by Colonel Hamilton as his aide-de-camp, painted and executed by the same artist, the size to be 26 by 20 inches, and the price ten dollars. Subscriptions in New York were to be received by Mrs. Thomas Barrow, No. 31 William Street; and in Philadelphia by Robert Field and John James Barralet, at Mrs. Clarke's, corner of Sixth and Minor Streets.

⁷ See the entire advertisement in W. Kelby's *Notes on American Artists*, from advertisements, New York Hist. Soc., N. Y., 1922, p. 38.

A somewhat similar, but longer advertisement had appeared in the *Maryland Journal and Baltimore Universal Daily Advertiser*, Baltimore, of 20th April, 1795, and filled about one and a half columns.⁸ It begins with the announcement by Walter Robertson, publisher, at Mrs. Clarke's, of the proposal to publish the Washington and Hamilton prints, and that of the equestrian group. Next comes an address to the public, occupying about three-quarters of a column, on the value of portraiture, etc. Then follows an interesting announcement that it was likewise proposed to publish by subscription four plates "in commemoration of the Western Expedition," to be engraved by Barralet and Field from drawings by Barralet. Three of the drawings were then finished and one of the plates was actually in hand. The size of these plates was to be 12½ by 9 inches, and the price of the set, to subscribers, ten dollars, half to be paid on subscribing and the remainder on delivery, and the plates were to be distributed in the exact order of the subscriptions. Subscriptions were to be received by the publishers, J. J. Barralet and R. Field, at Mrs. Clarke's, at the corner of Minor Street, in South Sixth Street, Philadelphia; and at the post office and James Smith's and Co.'s, Gay Street, in Baltimore.

The "Western Expedition" referred to was doubtless the military one of fifteen thousand militiamen, which marched in the autumn of 1794 to suppress the whiskey insurrection in Western Pennsylvania.

The smaller Washington portrait duly appeared, as we shall see; but it seems that the small one of Hamilton and the large equestrian group of Washington and Hamilton were never issued. The latter was unquestionably the one-thousand-dollar picture and "larger plate" mentioned in Field's letter. Robertson's miniature of Hamilton was eventually engraved by George

⁸ There were a dozen or so insertions of this advertisement in the *Maryland Journal*, but most of them omitted the long address to the public.

Graham ; and eleven years later Field engraved another portrait of Hamilton, namely that by Trumbull. So far nothing is known of the actual issue by Barralet and Field of their four prints of the "Western Expedition," so that their publication was probably abandoned through lack of support.

On 1st August there was published by Robertson, at Philadelphia and New York, Field's stipple engraving of the first of the miniatures mentioned in the preceding advertisement, namely Robertson's portrait of Washington. This represents the sitter in the uniform of the continental army, with light-coloured facings, and epaulets, the coat drawn together by a single button, and wearing a black cravat and white shirt-frill. Dunlap says it is not a good likeness, and objects to the black stock which he states Washington never wore even in uniform. His idea that the latter had not sat for Robertson, is, as we shall see, incorrect.

Field's engraving is in pure stipple throughout and is well executed. The portrait is in a small oval of laurel leaves. The exterior rectangular border, which measures about $11\frac{3}{4}$ by $9\frac{1}{4}$ inches, was designed by Barralet and is quite elaborate. It is a rare print. Copies of the plate were engraved by both Walker and Rollinson (1796), which proves that Robertson's original was well thought of and not the failure Dunlap would have us believe.

It used to be said that Robertson's miniature of 1794 was only known through Field's print. This may be true as regards the black-cravatted one so reproduced. Probably that particular one had been retained by Robertson. It is, however, known that he also painted in the latter part of 1794 a similar miniature from life, which Washington presented to Martha P. Custis (Mrs. Thomas Peter) ; and also another, no doubt a replica, which he gave to her sister, Elizabeth P. Custis (Mrs. Thomas Law). Both these had white cravats ; while the back of one con-

tained hair of Eleanor and George W. P. Custis, and of the other that of Washington himself. The first descended to the late Mrs. Britannia W. Kennon, and the second to General Edmund Law Rogers, it being destroyed in the Baltimore fire of 1904.⁹

A miniature preserved by the Mount Vernon Ladies' Association at Mount Vernon bears a very striking resemblance to these Robertson miniatures, judging from a pencil sketch before me. It is possible that it is another replica which may have been given to the before-named ladies' youngest sister, Eleanor P. Custis (Mrs. Lawrence Lewis).

Strange to say, the Association's records describe it as a "miniature of General Washington painted on ivory by Robert Field, and believed to be the last one taken from life. The miniature is in a gold case, and has a hair reliquary pocket in back, containing a lock of Washington's hair. Deposited by Mrs. Lawrence Lewis Conrad in 1896." It measures 3 by 2½ inches and is neither signed nor dated. The colours are: hair white, eyebrows brownish, eyes blue, cravat and shirt-frill both white, uniform coat (fastened by a single button) blue with buff facings, epaulets buff, and background grayish-blue.

This miniature cannot be by Field, unless (which is extremely improbable) he made a copy of Robertson's original. It is said not to agree with certain miniatures, by Field, of Washington in uniform, and obviously it is not the missing Lewis-Conrad miniature in civilian dress, by the same artist, which will later be described; yet it seems to have been confused with the latter one. These questions could be settled if the Association's rules did not forbid a photograph being made of the miniature.

Barralet, Field's fellow lodger at Mrs. Clarke's and assistant on the Washington plate, was an erratic Irishman of French

⁹ *Century Mag.*, vol. 40, May, 1890, pp. 14-15, with reproduction; pp. 23-25.

descent, who was born in Dublin in 1747, went to London where he painted water-colour landscapes, and in 1794, or very early in the next year, sailed for America and settled in Philadelphia where he died in 1815. Scharf describes him as "a man of talent, prodigally generous, and graspingly poor. . . . He had the wildest portions of French and Irish character vindictively united in him. He had some mechanical genius. He invented a ruling machine, the first used in the United States by engravers."¹⁰ What influence this odd associate had on Field's character we do not know, but the young Englishman had not the paramount streak of eccentricity which would cause his failings to be thus pilloried by a local historian. The man who lives a more normal life, suffers in notoriety, though not in character, through being unnoticed by contemporary chroniclers.

There also appeared in 1795, at Philadelphia, another engraving in stipple by Field of Shakespeare, after the well-known portrait in the Chandos collection, now in the National Portrait Gallery, London. This print was the frontispiece to the first American edition of the works of the dramatist published by Bieren and Madan. It is the smallest of Field's engraved plates. The portrait appears in an oval in a rectangle, 5.11 by 3.11 inches. The exterior embellishments are initialled "I. S. s."

The departure of Walter Robertson in the latter part of 1795 left Field without that rival as a miniature painter of distinguished personages. If Field, as he stated, had plenty to do in January of that year, he must have been kept quite busy when he was left to receive more of the patronage of the notabilities of Philadelphia and the wealthy planters of the surrounding districts, as well as of the many from Baltimore, Annapolis, and other towns who congregated at the capital during the sitting of congress. However, only a couple of his portraits of that period are known to us.

¹⁰ Scharf, *Hist. of Philadelphia*, vol. 2, p. 1045.

In May, 1795, while temporarily at Baltimore, he painted a miniature, now lost, of Thomas Twining (1776-1861), an Englishman of nineteen years of age, then travelling in America, who subsequently was in the employ of the East India Company. All we know of Field's connection with him and of the portrait, is contained in Twining's *Travels in America One Hundred Years Ago*, published in 1893, pages 93, 113 and 119. Under date of 24th April, 1795, Twining, who was then at Baltimore, says that "In the forenoon Mr. Law and other friends called, and also a Mr. Field, an English miniature painter, who had dined with the St. George's Society the day before. He expressed a wish that I would sit to him, which I agreed to do on my return from Washington, for which I was to leave Baltimore in a day or two." On 3rd May he records: "On my return home, I found that Mr. Field, the miniature painter, had called;" and on the 4th, "Called upon Mr. Field and sat." On Friday, the 8th, he writes: "Though late, I went, agreeably to an engagement I had made previously, to take a second cup of tea with Mr. Field, and sat with him till one o'clock in the morning. I do not know what became of his picture." Probably Field retained the portrait to show as a specimen of his work. The artist was then only visiting Baltimore, no doubt in connection with the proposed publication of his engravings and the insertion of his advertisement of that date in the Baltimore newspaper.

A charming miniature of Miss Henrietta Sprigg (1775-1797), the youthful daughter of Richard Sprigg of "Strawberry Hill," Annapolis, Md., which bears Field's initials, but is not dated, must have been painted before 1797 because she died in the spring of that year. Quite likely it was painted at Baltimore when she was visiting her sister, the wife of Dr. James Steuart; and if so, it could have been produced about April, 1795, while the artist was there as noted by Twining. I am of the opinion

that that is its date. It is one of the very few undated examples among Field's United States miniatures.

In 1796, if the last figure of the date has been correctly deciphered, Field painted a miniature of young, good-looking James Gittings, Jun. (1768-1818), a wealthy landowner of "Long Green" about thirteen miles northeast of Baltimore. Family tradition says that the artist was an intimate friend of this gentleman, whom he often visited.

We have spoken of Field's association with the two Irishmen, Robertson and Barralet, and we will now refer to other artists with whom he must have fraternized in the old capital. Gilbert Stuart, some years his senior, had been there since 1794 and was to remain for nine years. Undoubtedly Field was intimate with him. They had some characteristics in common, and their studios were then near each other. Their movements from one place to another occurred at about the same periods. Field's subsequent career is better understood by considering the great American as a friend, an agreeable companion and an adviser.

George Isham Parkyns, an English gentleman, who also signed the document of December, 1794, would certainly know Field. He was a talented aquatint engraver and draughtsman, born in 1750, who visited the United States after 1793 and was in Philadelphia till 1800 when he went to Halifax, Nova Scotia, returning the next year to England where he died after 1820.¹¹

Field would also meet Benjamin Trott, the eminent miniaturist of about his own age — a man, however, whose caustic remarks, especially about other artists, caused him to be unpopular with many of his fellow craftsmen. Trott had gone to Philadelphia in 1793 and for a number of years he made it his usual place of residence. It is said that he studied with Stuart and Field, but on what authority I do not know.¹² From 1807 to

¹¹ See sketch of Parkyns in publication of the Walpole Soc., Lond., 1917; also Coll. N. S. Hist. Soc., vol. 18, p. 110. He was grandson of Sir. Thos. Parkyns, 2nd Bart.

¹² Catalogue of Exhib. of Early Am. Paintings, etc., Wash., 1925-6, p. 46.

1810 we find him occupying Field's old apartments at Mrs. Clarke's at the corner of Sixth and Minor Streets. According to Dunlap, Field annoyed the crusty Trott, because the latter thought the Englishman's work was too much like engraving. A more companionable spirit was the great miniaturist and good man, Edward Malbone, who was at the capital for a short time in 1798. We can therefore imagine a gathering which included such a galaxy as Stuart, Malbone, Trott and Field, with Charles Willson Peale, then deep in the study of natural history, and William R. Birch, the well-known English enamel miniaturist, who had settled in Philadelphia in 1794.

In that town we also find the French miniaturist, Henri Elouis, from 1782 to 1799; the English portrait draughtsman, James Sharples, in 1796; the French portraitist, Charles de Saint-Mémin, from 1798; and many lesser lights. We can see that there was every opportunity for congenial companionship, as well as for the petty jealousies which arise among those engaged in similar lines of work.

We have almost nothing to record regarding Field's minor movements during the period of five and a half years in which he had his headquarters in Philadelphia. Apparently he was there till the national capital was moved to Washington in 1800, when, as we shall see, he went to Georgetown and the new federal city, and then for several years was in the state of Maryland.

I do not think he very often left the town in which he resided. He did not seem to care for the exertion attendant upon traveling, and we would do him an injustice if we considered him an artist of the itinerant type. His sitters came to his painting-room, attracted by his reputation. He would go occasionally to a neighbouring town of importance in Pennsylvania, as well as in Maryland, and there execute special commissions. On such occasions he would be invited, in the hospitable manner of the

time, to stop at the mansion-houses of the aristocratic and wealthy slave-owning planters while engaged in painting portraits of members of their families. In this way he would become acquainted with many of the best families, with whom his cultivated manners and genial spirit would make him a welcome guest. Most portraits, however, were painted during the visits which such persons made to Philadelphia, then the Mecca of the country's *élite*, particularly during the gay season when congress was in session.

Lossing, in his *Mount Vernon and Its Associations*, tells us that Field visited Mount Vernon in 1797 or 1798 and slept in a room in which hung Washington's old military coat — apparently the one he had worn as colonel of the 22nd Regt. of Virginia Militia, which was blue faced with red. He says that Field cut off one of the gilt buttons of the coat, of which he gives an engraving, and took it away with him, and that in 1859 it was in the possession of John F. Watson of Germantown, the annalist of Philadelphia and New York.¹³ This story is repeated by Miss Johnston who gives the date as 1798. The anecdote is no doubt quite correct, but it must be referred to the year 1801 when Field visited Mount Vernon to paint a miniature of Mrs. Washington. The diaries of Washington, recently published, make no mention of Field.

We have evidence in the statement which follows, that Field, like others who were able to do so, may have left Philadelphia and visited some of the neighbouring smaller towns during the yellow-fever epidemics which ravaged that town and district in October, 1797, and in September of the next year. Philadelphians would recall with dread the devastation of 1793, and in 1798 the deaths were sometimes sixty a day. We know that in the last-mentioned year the epidemic compelled Malbone, who had just gone there, to remove to the country.

¹³ Lossing, *Mt. Vernon and Its Associations*, N. Y., 1859, pp. 81-82; also Johnston, *Orig. Ports. of Wash.*, 1882.

The veteran artist, Rembrandt Peale, in a letter to Charles C. Moreau of New York, dated 3rd October, 1858, when the former was eighty-six years of age, gives us a very entertaining glimpse of Field the man, and also lays the foundation of an odd mistake regarding his ultimate career.

Speaking of one of Field's miniatures of Washington, painted in 1801, which Moreau was then purchasing from S. R. Meredith, Peale writes reminiscently of a time when he was twenty years of age and strolling about the flat shores of Chesapeake Bay: "I have an impression that Mr. Field showed it to me in the year 1798. Field was an Englishman, painted in a beautiful style and commanded good prices. He went to Canada, studied theology (a little), was ordained, and had the grace to be made a bishop, adorning the office with a fine portly figure and a pleasant countenance. When at Centreville, on the eastern shore of Maryland, we took a walk into the country after a rain. A wide puddle of water covered the road beyond the fence, on both sides. I climbed the fence, and walked around; but Mr. Field (fat and lazy), in good humour, paid an old negro to carry him on his shoulders over the water. In the middle of it, Field became so convulsed with laughter that he nearly shook himself off the old man's back. I never heard anything of him after he obtained his fat benefice."¹⁴

We cannot but be thankful for the puddle which led to the recording of this delightful personal description of Field—about the only one we have! Of course Peale could not have seen the Meredith miniature in the year he mentions, for it is dated 1801. The main anecdote is accurate, but the date he assigns to it cannot be depended upon. We can forgive the

¹⁴ The letter is given in full in Johnston's *Portraits of Washington*, p. 116. In Field's time, travellers going south from Philadelphia went often by coach down the Eastern Shore to Chestertown where a boat was taken across Chesapeake Bay to Annapolis. Chestertown and Centreville were then important places. The coach road to Washington was by way of Wilmington, Head of Elk, Havre de Grace, Baltimore, "Van's," and Bladensburg.

picturesque but erroneous story regarding the bishopric, which Peale gave currency to, although we will now have to demolish it.

This allusion to Field having become a bishop after he went to Canada is a mistake which long led United States writers astray. In some way Peale, or an informant of his, had confused our artist in later life with another man having a similar family name, the Rt. Rev. Edward Feild, bishop of Newfoundland, who had been born in Worcester, England, in 1801. After being rector of English Bicknor, Gloucestershire, he was appointed bishop of Newfoundland in 1844, and died in 1876. Owing to the bishop's connection with Gloucestershire and the adjoining county of Worcester, one would not be greatly surprised if he were connected with the artist's family, except for the variation in the spelling of the name. Peale's absence in Europe from 1809 to 1812 would cause him to lose touch with Field, and in after years he must have heard a mistaken account of the artist's subsequent history. Peale seems to have been amused by the odd idea of Field entering the church.

We must now draw attention to other of Field's productions down to the early part of 1800, during which time he was living in Philadelphia. Among the beautiful miniatures painted at this earlier period may be mentioned the following: The first is of Dr. James Sergeant Ewing (1770-1823), son of the Rev. John Ewing, D.D., provost of the University of Pennsylvania. The younger Ewing graduated as a physician but became a pharmacist. The portrait is dated 1798 and was a wedding gift from Ewing to his bride, Catherine Otto. It is a fine example of Field's work. A second miniature of the same year is of Jonathan Kearsley Henderson (1772-1833), a lawyer of Huntingdon, Pa., one hundred and fifty miles west of Philadelphia. Another is of Benjamin Stoddert (1751-1813), the first secretary of the navy from 1798 to 1801. It also is dated 1798 and was painted

in Philadelphia during Stoddert's official residence there. These are among the earliest dated miniatures by Field that we have seen. A fourth example is a lovely likeness of a young lady, Mrs. Henrietta Maria Hemsley Earle (1779-1821), which is marked 1799. She resided on the Eastern Shore of Maryland. Two other portraits of 1799 are of John Stuart (1777-1802), a merchant of Baltimore, who in that year was married at Philadelphia; and of Nicholas Waln, a young merchant of the latter place.

The striking variety of individual character shown in these early, as well as subsequent, portraits of powdered-haired gentlemen and beautiful ladies, presents clear evidence of how skilful the artist was in catching the little characteristics which make one person a distinct entity from all others. These traits of individuality Field impressed on all his portraits, whether in water-colour or in oil, so that we feel the utmost confidence in the fidelity of his likenesses.

It must have been about 1797, or very shortly after, that Field painted from life a remarkably beautiful, undated, water-colour sketch of Thomas Jefferson. The story which goes with it says it was painted shortly after Jefferson became president in March, 1801. It portrays a considerably younger face than that shown in Stuart's portrait of 1800, and I am most decidedly of the opinion that the sketch was produced at Philadelphia shortly after Jefferson became vice-president in 1797.

The painting is neatly inscribed below, in pencil, "T. Jefferson," followed by "Painted by R. Field," the latter in writing which closely resembles, and probably is, the artist's own. It measures 13 inches in length by 9½ in height. The technique is Field's. It represents the head and shoulders of the sitter, with a brownish-gray curtain in large folds, the base of a column, and a glimpse of sky and clouds. It is unfinished about the coat.

Some persons have imagined that this water-colour is after the well-known portrait by Stuart. It is, however, most decidedly an independent portrait, Field's production differing substantially in the deeply thoughtful, scholarly face, the flowing arrangement of the hair, the general construction of the head, and other details of composition, as well as in being lighted quite differently.

Some reference must now be made to Field's work in oil colours at this period. Besides his miniatures, water-colours and engravings he must surely have been producing some life-size portraits on canvas, but strange to say almost nothing definite is yet known of them. A few of his early productions, soon to be mentioned, are perhaps in oils, but this is a matter which greatly needs verification.

Is it possible that an artist who afterwards painted numerous beautiful oil portraits in Nova Scotia in a comparatively short period, did not produce a fair number in the United States during a period nearly twice as long?

This is a matter which very urgently needs the attention of American connoisseurs and collectors. I am convinced that he produced at this time a number of such portraits, but being almost all unsigned, as was his usual practice in oils, they have not yet been identified or not brought to public notice. Gilmor noted that Field was an artist of eminence, "particularly in miniature," from which we must infer that he was also painting full-size oil portraits, for the expression could hardly refer to his occasional essays in engraving. Furthermore in 1808 he described himself as a "portrait painter in oil and water-colours and miniature." He then arrived at Halifax as an accomplished artist in oils and some of his best productions in that medium were among the first he executed there.

Because his miniatures are initialled they are easily recognized, and so his work in that style has quite overshadowed his

more ambitious, though then less numerous, early works in oils. Diligent search should be made for any of these which their owners know to have been from his brush; and a few choice ones may be found, on examination, to bear his signature and date.

There can be little doubt that some of his unsigned oil portraits, still in the possession of families in the Middle States, have been hastily attributed by them to Gilbert Stuart or other well-known contemporary artists, and no one has been in a position to raise a voice of protest. An artist from Boston on being shown recently a signed oil portrait by Field, told me he certainly would have mistaken it for Stuart's work. An effort should be made to ascertain if some of the over-numerous supposed Stuarts in private hands may not actually be by Field.¹⁵ Though Stuart may be more brilliant in colouring, I think the general style of these two men is to some extent similar; and no doubt the uncritical public has naturally come to associate the more renowned name of the American with the works of the lesser-known English-born artist whose paintings in any medium are only lately being brought to light and given the praise they deserve.¹⁶ Pains should be taken to ascertain points of difference in the styles of these two artists so that Field may receive due credit for all his productions. Collectors in the United States will yet awaken to the existence, in their midst, of fine works in oil by this able miniaturist, and will search for others as diligently as they now do for his lovely ivories.

During his residence in the United States, Field painted several portraits which are tentatively supposed to be in oils; but

¹⁵ Fielding in his *Dictionary of Am. Painters, Sculptors and Engravers*, Phila., 1926, says that "Stuart is supposed to have painted at least a thousand portraits."

¹⁶ In 1905 I communicated to Mr. Stauffer information about Field's career in Nova Scotia and his work in oil, which Stauffer in 1907 incorporated in his *Engravers upon Copper and Steel*. Attention was given to Field's oil portraits in my paper on *Artists in Nova Scotia*, 1914. Prior to this no one in the United States thought of Field except as a miniaturist.

as they are known only in the form of reproductions or through references to them, some probably will prove to be in water-colours or even in miniature. Another has been actually examined and attributed to him. One is a graceful portrayal of William Clifton (1772-1799), the poet of Philadelphia. This portrait must have been painted between 1796 and 1798. It was engraved in stipple, in an oval surrounded by a rectangle, by David Edwin, and published in the *Analectic Magazine* at Philadelphia in 1800.¹⁷ The original was exhibited at the first exhibition of the then recently organized Society of Artists of the United States, held at Philadelphia in May, 1811. Mr. Stauffer and Mr. Hart took it for granted that the portrait is a miniature, and it was so listed by Mr. Bolton in his *Painters in Miniature* (1921), but he was later of the opinion that it is in oils. It must be admitted that the reproduction suggests that the original is a miniature or water-colour.

Another of these supposed oil portraits is of John Edmund Harwood (1771-1809), the comedian, then living in Philadelphia, which must have been produced a few years before 1800. It likewise was engraved in an oval by Edwin, and the print published in the *Analectic Magazine* of Philadelphia. This portrait, owing to the oval engraving, has also been listed as a miniature. A third one is that of "A Lady" which was shown, as by Field, at the exhibition of 1811. A fourth portrait, which I ascribe to Field, is one of Rev. Benjamin Orr Peers, son of Brigadier Major Valentine Peers, an officer in the continental army, who probably belonged to Philadelphia. It had formerly been doubtfully attributed to Rembrandt Peale. All of these were doubtless painted while Field was at Philadelphia. One of Charles Carroll of Carrollton, which may prove to be in water-colours, will be described when we come to treat of the year 1803.

¹⁷ Stauffer, *Engravers upon Copper and Steel*, 1907.

Although the reasons for believing that these portraits of Clifton, Harwood, a Lady, and Carroll are in oils, apparently were sufficiently strong to induce Mr. Bolton a few years ago to change his opinion as to what medium they are in, yet, owing to the failure to locate most of them, we are at the last moment without the direct confirmation of this which we should have. The question cannot be settled until access to the originals can be gained.

An event now took place which was a factor in causing Field to leave Philadelphia, which city evidently had been his headquarters for about five and a half years, and to take up his abode in various places in the District of Columbia and in Maryland. Since 1790 Philadelphia had been the federal capital, the most populous town in the United States, and the intellectual centre of the country. Washington, however, had been selected as the site for a new national capital, and congress sat in Philadelphia for the last time in May, 1800, and for the first time in the new city in the following November. The removal of the executive departments was completed by June. This drew officials and other important people to that place and Georgetown, although the former then had a population of only three thousand. Philadelphia retained its importance as the more wealthy and populous town.

This migration of the seat of government gave rise to an important question as to which town would be the more advantageous location for intellectual workers who depended for their livelihood upon the patronage of the official as well as the wealthy classes. Gilbert Stuart found it advisable to move from Philadelphia to Washington in 1803, but remained there for only a couple of years.

There is sufficiently clear evidence that Field left Philadelphia and went to reside in the District of Columbia and the State of Maryland in or about the year the federal capital was

changed. The 1798 miniatures of Ewing and Stoddert were painted in Philadelphia. The 1799 one of Henrietta Earle may have been painted at her home on the Eastern Shore of Maryland or during one of her visits to the old federal capital. From 1800 the places of residence of his sitters are all situated in or very close to the State of Maryland—for example, Easton on the east side of Chesapeake Bay (1800), Towson (near Baltimore, 1800), Hagerstown (1800), Loudon Co., Va. (1800), Georgetown and Washington (1800-1801), Mount Vernon (1801), the Eastern Shore of Chesapeake Bay (1802), Annapolis (1803), Frederick (1803), and Baltimore (1803-1805).

We may therefore safely take it for granted that soon after the middle of May, 1800, when congress concluded its last sitting at the old capital, Field finally left Philadelphia and went to Georgetown and Washington, and the adjoining State of Maryland, there to remain till 1805.

He was bound first for the new federal capital, but he evidently broke the southward journey by stopping for a while at Baltimore, a town well known to him and where he had many friends. At the fine old colonial mansion of "Hampton," at Towson, just north of the town, he painted a remarkably beautiful miniature of the proprietor's heir, Charles Ridgely, Jr. (1784-1819), showing him as a charming, blond-haired lad of sixteen. It is one of the artist's very finest productions. To the same time belongs an excellent portrait of John Leeds Kerr (1780-1844), a prominent lawyer of Easton, Md., fifty miles southward of Baltimore. It was probably painted while Kerr was on a visit to the latter place.

Then he proceeded to the old town of Georgetown, or West Washington as it is now often called, adjoining the new capital, where he must have arrived about the first of August; and there he remained for nearly five months. In that place resided various old aristocratic families, officials, professional men, and

wealthy merchants, while in the surrounding country lay the broad acres of many gentlemen planters. A couple of miles away were arising the stately buildings of the city of Washington, some of them designed by his future friend, Dr. Thornton.

Among the excellent miniatures painted at Georgetown in 1800 are those of a prominent physician, Dr. John Thomas Shaaff (1763-1819), his wife, Mary Sydebotham, and his brother, Arthur Shaaff; one of an Unidentified Officer of the United States Army; two of Samuel Love of "Salisbury" plantation, Virginia; and one of Peter Hagner (1772-1850), assistant accountant of the war department. An exquisite miniature of Mrs. Samuel Ringgold (1776-1811) of Fountain Rock, near Hagerstown, was probably also painted at Georgetown.

From August to the end of the year a flood of light is suddenly shed upon his doings, trivial as well as important, by the pen of a lady, part of whose diary has lately been published.¹⁸ This lady was Anna Maria, the young and talented wife of the celebrated Dr. William Thornton, then one of the commissioners for Washington city and living on the north side of F Street, between 13th and 14th Streets. Washington as it then was, may be described in Dunlap's words as "rather a desolate place, crude and unfinished." It had only about four hundred houses, sheltering a population of three thousand.

Field could not have known the Thorntons in Philadelphia, for they had left there early in October, 1794. As he and this cultured couple were now to become intimate friends we may quote Dunlap's description of the Doctor. He was "a scholar and a gentleman, full of talent and eccentricity, a Quaker by profession, a painter, a poet, and a horse-racer, well acquainted

¹⁸ *Diary of Mrs. Thornton* [for 1800], in *Records of Columbia Hist. Soc.*, vol. 10, Wash., 1907. References to Field occur on pp. 176, 193, 206, 210-212, 214-215, 217-218, 221-226. The original, which extends to the year 1865, is in the Library of Congress. Unfortunately from 1801 the entries are very brief and not continuous, and no reference to Field has so far been found in them.

with the mechanic arts, at the head of the patent-office, and one of the original projectors (with John Fitch) of steamboats. He was a man of infinite humour, humane and generous, yet fond of field-sports. His company was a complete antidote to dullness." Such was the man with whom Field was to have such cordial relations.

Unfortunately we can summarize only a few of the many references to the artist in the lady's journal. As our selections will largely bear upon a subject that may not be immediately clear to the reader, namely the painting by Field of a number of important miniatures of George Washington, it is here noted that that matter will be elucidated as soon as we have seen what the diary has to tell us.

The artist is first mentioned on 7th August, 1800, when it is recorded that "Mr. Field, a miniature painter," walked over from Georgetown and called by invitation at Thornton's house, stayed to drink tea with the family and a friend, Mr. Forrest, and spent the evening there. On the 18th he called a second time, bringing some of his miniatures to show, and was invited to stay all night. Thereafter he very frequently — sometimes almost daily — walked the intervening two miles to Thornton's home, either to sit awhile, to stay to dinner, to take tea with the family or to be one of a tea-party, to accompany his hosts on a stroll, or to spend the evening, and often to be asked to stop till morning. He met socially all of their large circle of influential and cultivated friends and acquaintances. The hospitable home was daily visited by notabilities of the city and elsewhere, and among the Thornton's close friends were the Laws, the Peters, and the Lewises, all members of Mrs. Washington's family.

Because of its direct bearing upon Field's production of the series of Washington miniatures, it must be noted that there was staying at Thornton's a young English artist, William Winstanley, of good family and gentlemanly education, but weak

character. Dunlap tells of his reprehensible conduct with regard to copies he had made of Stuart's Washington portraits.¹⁹ This artist had gone to Thornton's in the latter part of June, painted an oil portrait of him in July, and on 21st August went with his pictures to Alexandria for about a month; but was later again at the Doctor's till 14th December when he departed in consequence of his host having told him that his conduct regarding a land transaction was not honest. Field and Winstanley were often in each others company up till then.

The point we are mostly interested in, is that Winstanley had an original bust portrait of Washington by Stuart (one of the so-called Vaughan type), which Mrs. Thornton well says "is very like, but not an agreeable likeness"; also several copies of it by himself.

Then Mrs. Thornton makes the important entry, that on 24th November "Mr. Field called and borrowed of Mr. Winstanley, Genl. Washington's picture by Stuart, to copy in miniature"; and on 3rd December "Mr. Field brought the miniature of Genl. Washington which he is painting from Stuart's original lent him by Mr. Winstanley: it is a beautiful picture." Here we have the inception of the series of miniatures of the President, dated 1801, which we will later describe and about which there has been much conjecture. No mention is made of the person for whom the portrait was being painted.

Field was not at Thornton's for four days, 9th to 12th December, a longer interval than usual; and this strongly suggests that he had then taken the miniature to Mrs. Washington at Mount Vernon to get her approval of it, or suggestions as to improvements, before proceeding with the painting of certain replicas. On the 15th he left the miniature at the Doctor's and Mrs. Thornton tried to copy it.

¹⁹ Dunlap, *Hist. of Arts of Design*. Mrs. Thornton's diary has many references to Winstanley.

The previous day Winstanley had left in dudgeon, and this day Field acquired his horse, saddle, and bridle, for which he gave in exchange two miniatures valued at fifty and forty dollars. Our corpulent artist, who disliked muscular exertion, preferred to ride rather than tramp over the long, rough roads.

He took the Washington miniature away with him on the 17th, as he said he was obliged to copy it that week. Evidently he was working on the series of replicas for Mrs. Washington, and this was the master-copy from which the others were to be reproduced.

Soon after this, Dr. Thornton invited him to stay at his Washington house. Congress had been in session for a month and the city was thronged with legislators, officials, and others, among whom the artist would find patrons. On 23rd December, says Mrs. Thornton, "Mr. Field came and brought his clothes, etc., to stay some time with us;" and that evening he and his hosts attended a subscription ball, or assembly as it was then called, till after midnight. He had also been present at President Adams's Tuesday levees with William Blodget and Thornton.

The day after Christmas Mrs. Thornton notes that she "had the drawing-room prepared for Mr. Field to paint in, as he expected Mr. Harper to sit this morning." This was doubtless Congressman Robert Goodloe Harper who soon was to marry a daughter of Charles Carroll of Carrollton. A Mr. Oswald also sat that day and two days subsequently. It is recorded that on Sunday, 28th, "Mr. Field painted a little," showing that he sometimes laboured on the day of rest, even in a good Quaker household.

The end of the published part of the diary, the last day of 1800, leaves Field comfortably ensconced in the Thornton home, engaged in copying the Washington portrait and otherwise practicing his profession, taking part in all that was going on,

meeting persons of culture and quality, calling on friends and being called upon, and living the life of a fashionable gentleman.

From the unpublished part of Mrs. Thornton's diary in the Congressional Library, we are unable to ascertain how long he was a guest in her residence, for in 1801 that record becomes fragmentary and Mr. Brice has not succeeded in finding in it a reference to the artist. No doubt nearly every one of the replicas of the Washington miniature was painted at Thornton's house during the last week of 1800 and up to the summer of the next year. We shall see that in the winter or spring of the latter year he visited Mount Vernon and there painted a very lovely original miniature, and a replica, of the aged Martha Washington, the last likeness of her that was ever made. The statements of Lossing and Johnston, mentioned on a previous page, that he was at Mount Vernon in 1797 or 1798 and while there took a button from the general's old uniform, must be referred to his visit at this time — the anecdote no doubt being correct, but a mistake made as to the date.

In order to make quite clear some of the allusions to Field's work in Georgetown and Washington, we must now, as promised, devote some space to a concise account of two distinct groups — consisting of eight examples in all — of remarkably beautiful and highly-prized miniatures of George Washington, which, as we have learned from the Thornton diary, were begun by Field about 25th of November, 1800, and completed in the next year. We will also describe the two portraits of his widow. The miniatures of the great patriot are not from life; but those of Mrs. Washington are.

Regarding some of the portraits of the first group inaccurate statements have appeared, particularly as to when they were painted and their claims to originality. We will here merely state the conclusions arrived at as to the inception, production, and distribution of the portraits. A detailed account is reserved

for the catalogue of Field's works. Regarding their inception, it seems that as the first anniversary of her husband's death approached, Mrs. Washington desired to have painted some choice miniatures of him so that she might present them as mementoes to members of the family and one of his closest friends. It is an indication of Field's high reputation with the public generally and the Washington family in particular, that he was selected to execute this important commission. Field, then at Georgetown, undertook the work, for which the remuneration must have been liberal. Most of the portraits were to represent him in ordinary costume, but a couple were to show him in the uniform of the commander-in-chief of the continental army.

Something to guide the painter would first have to be selected, and for this purpose Mrs. Washington would choose from among the accessible portraits. Thanks to Mrs. Thornton we know upon what portrait the miniatures are mainly founded. Winstanley, then at Thornton's, happened to have the very things required, namely one of Stuart's oil portraits of the Vaughan type painted in 1795; and Field, as we have seen, borrowed it on 24th November, 1800.²⁰ That picture was therefore the prototype of the Field miniatures, especially those of the first group.

The Stuart picture, as the diarist observes, was "very like, but not an agreeable likeness," and furthermore John Pintard tells us in his journal (31st July, 1801) that Mrs. Washington did not think that that portrait was "a true resemblance," in fact that she was not pleased with the likenesses of her husband. She would therefore suggest to Field modifications in expression which would make the miniatures a truer likeness of the Presi-

²⁰ We do not know what portrait of the Vaughan type it was that Winstanley had. It was not the original one which had been sold to Vaughan of London late in 1795, or soon after, although Mantle Fielding, following R. Peale's statement, supposes that it was. Peale got his information from Thornton, and the latter must have referred to the picture which Winstanley had in 1800. Compare Fielding's *Stuart's Portraits of Washington*.

CHARLES RIDGELY, JR.
Miniature. Painted 1800
No. LXXV

Mrs. MARY TAYLOR LLOYD KEY
Wife of Francis Scott Key
Miniature. Painted 1803 (?)
No. CIII



dent as he appeared in their home, rather than a portrayal of him as a man of state affairs. The skilful Field, while reproducing many of the original's outstanding excellent qualities, had no difficulty in evading its one fault by imparting to his portraits a bland and pleasing expression which evoked from Mrs. Thornton a statement as to their beauty.

Field's first miniature was completed by 14th December, the anniversary of the President's death; and part of the succeeding year was devoted to the production of the replicas. Besides those specially painted for Mrs. Washington, the artist executed others in response to commissions received directly from some of the President's friends, his charge for such reproductions, unframed, being fifty dollars.²¹

The foregoing represents the circumstances, so far as we can logically reconstruct them.

The miniatures of group one, consisting so far as known of six examples, are therefore after one of Stuart's first portraits, but with distinct and pleasing modifications of the expression. Those of group two, of which only two have come to light, are of a composite nature. The face is founded on that of the first group, but is generally more modified, so as to present a thoroughly benign and happy expression. The main composition and the uniform are improved renderings of those seen in Walter Robertson's miniatures of 1794, one of which Field had engraved six years before. In both groups the individual examples are alike, except in slight variations of expression and in details of the shirt-frill. The production of these miniatures furnishes the sole instance of Field appearing in the role of a copyist, and even here his self-assertive brush imbued the portraits with original charms.

Nearly every one of the miniatures is signed R. F. and dated 1801 — at least no other date has been found. Only one, the

²¹ John Pintard's diary in *Cent. Mag.*, May, 1890, p. 16 note.

Bolivar example, is unmarked. They were enclosed in gold locket, and to make some more precious the backs of at least three of the first group and both of the second received plaited locks of the priceless light-brown hair of the revered chief, the ones so honored being those presented to relatives and the President's private secretary.

The miniatures of group one (representing Washington in civilian dress) were distributed as follows. Information is given regarding the signature and presence or absence of a plait of hair. Full particulars will be found in the catalogue of Field's works.

(a) One was presented to Mrs. Washington's granddaughter, Mrs. Lawrence Lewis. It is signed R. F., but the date has not been recorded. There is a lock of hair in the back. (b) Another was given to Judge Bushrod Washington, who sent it to Simon Bolivar. It is not signed or dated, but contains hair. (c) A third probably went to Johanna Ball, the president's aunt. It is signed R. F. 1801. There is no hair with it. (d) A fourth was presented to Col. Tobias Lear, the president's private secretary. It is signed R. F., but where the date should be "an area of paint has been destroyed and repainted." It contains hair. (e) A fifth example became the property of Thomas Meredith, who doubtless purchased it from Field. It is signed R. F., 1801; but there is no hair with it. (f) The sixth went, also by purchase, to Col. Joseph Habersham, postmaster general. It is signed R. F. 1801; but contains no hair.

The miniatures of group two (depicting Washington in uniform) were presented to the two young daughters of Dr. David Stuart by his wife, Eleanor Calvert Custis, widow of Mrs. Washington's son. The Misses Stuart were half-sisters of Mrs. Lewis.

(a) The first was given to Ann Stuart, afterwards Mrs. William Robinson. It is signed R. F. 1801; and in the back are locks of hair with the monogram G. W. (b) The second was

presented to Sarah Stuart, afterwards Mrs. Obed Waite. It is signed R. F. 1801, and contains a similar plait of hair and monogram.

These two miniatures as well as (c) and (f) of the first group, have not previously been described. It is quite possible that other examples of one or even both of these two series may yet come to light.

Finally we come to the last of Field's miniatures of the Washington family, a charming original one, and a replica, of the President's aged widow, Martha Washington. The first of these two lovely portraits was painted from life at Mount Vernon, in the winter or spring of 1801, while the artist was executing the foregoing likenesses. John Pintard, in his diary, tells us that she had the miniatures painted to please her grandchildren, and chose to be represented in her usual long-eared cap and neckerchief so that they might see her, as she herself expressed it, "in her everyday face." He says that the likeness is a striking one.²²

The portraits show her in her widowhood, a sweetly beautiful and benign dame of sixty-nine years, looking much more elderly and frail than in Stuart's familiar picture.²³ Her gray hair is almost completely concealed by a large cap, and the dress is bluish-gray, with a white kerchief and fichu. Miss Johnston well says that her calm, venerable face was never more beautiful than in these last portraits taken of her.

In the back of the first one is a very dainty mourning design made from Washington's hair. It bears the words, "Join'd by Friendship, Crowned by Love." This significant inscription recalls to mind the story that when Washington married the widow Custis he was still somewhat under the spell of his old love, then Mrs. Sally Fairfax, and that the ever-increasing affec-

²² *Century Mag.*, vol. 40, May, 1890, p. 16 footnote.

²³ In August, 1800, Mrs. Thornton records that "Mrs. Washington is very much broke since I saw her last."

tion and devotion he bestowed upon his wife came to perfect fulness as the years passed.

This portrait was given by Mrs. Washington to her great-granddaughter, Frances Parke Lewis, then an infant, who was afterwards Mrs. E. G. A. Butler. The second one went to Mrs. Washington's granddaughter, Mrs. Thomas Peter (*née* Martha Parke Custis).

After this somewhat digressive but necessary account of these important Washington miniatures, about which so little has been definitely known, we will revert to our story of Field's life. We left him last, at the end of the year 1800, at Dr. Thornton's residence in Washington where he had been invited to stay for some time. How long he remained cannot be ascertained from the unpublished part of the Thornton diary; but he was still at the federal capital on 31st July, 1801, for Pintard so informs us in his journal. How much longer he stayed there is not known.

As some return for hospitality received from the Thorntons, Field painted a miniature of the Doctor which seems to be dated 1800, and a beautiful one of the young mistress of the household, which is marked 1801. Another of Mrs. Ann Brodeau, the good-looking mother of Mrs. Thornton, and also a member of the family on F. Street, must likewise have been painted at that time. These portraits have been stated to be the work of Dr. Thornton, and are evidently confused with copies of the first two by his wife, who was an amateur artist of some skill.

We find that Field had again been engaged in practice as an engraver, for on 1st March, 1801, there was published in London, by Anthony Cardon of 31 Clipstone Street, his stipple print of "The Country Clergyman (*Le Curé de Campagne*)" after the drawing by Richard Westall, R.A. It is not known whether it was an illustration for a book or a separate print. It shows that the artist was being noticed by publishers in his native land.

Judging by the place of residence of his sitters, we next find

him, I think, on the Eastern Shore of Chesapeake Bay, Maryland, whither he probably went from Washington in 1801 or 1802. Seven miniatures are known to have been painted in the latter year. Two of them are of John Philemon Paca (1770-1840) and Mrs. Chew, of Queen Anne Co. Paca was the only son of William Paca of Wyehall, a signer of the declaration of independence and governor of Maryland from 1782 to 1786. The third miniature is a particularly excellent one of James Earle (1734-1810) of Easton, Talbot Co., clerk to the general court for the Eastern Shore, Md. The fourth is of Col. Philip Stuart (1760-1830) of Maryland, in uniform. It was doubtless produced subsequently to Field's departure from Washington, for I think Stuart did not reside there till his election to congress in 1811. The remaining three portraits are a very fine one of Robert Henry Goldsborough (1779-1836) of "Myrtle Grove," near Easton; one of Col. Robert Lloyd Nichols (1750-1815) of Talbot Co.; and finally one believed to be of his son, Lloyd Nichols.

At the close of 1802 and during parts of 1803 the artist seems to have had his headquarters mainly in Annapolis, the small but highly aristocratic capital of Maryland, twenty miles from Baltimore, for it is recorded that on 29th December, 1802, he was made a master-mason in Annapolis Masonic Lodge, No. 36, in that town, and that he demitted, or withdrew, from the lodge on 7th December of the next year.²⁴ The Chase, Loockerman, and Mercer miniatures, presently to be noted, all of residents of Annapolis and its vicinity, and all painted in 1803, confirm this matter of location.

In the summer of 1803 he visited, for some time, the town of Frederick, forty miles west of Baltimore, and there painted several fine portraits which will be referred to later. This

²⁴ An inquiry in Baltimore for information regarding Field's masonic record there, brought the reply that the above is the only one they have of him.

western trip was one of decided importance and must have occupied a few months, for we know of as many portraits painted at Frederick as at Annapolis.

Judging by the unusually large number of his works of the year 1803, it, like 1800 and 1801, must have been an extremely busy one for Field. Some of his best miniatures bear that date and were painted during his stay at Annapolis. They include a very lovely and delicately painted one of Mrs. Thomas Chase of that town, the young wife of a son of Samuel Chase, a signer of the declaration of independence. Also an excellent one of Richard Loockerman of Annapolis, a descendant of Govert Loockerman who had settled in Delaware in 1633; and an exquisite one of his very beautiful young bride, Frances Townley Chase Loockerman, daughter of Jeremiah Townley Chase of Maryland, and second cousin of Thomas Chase. Judging from a photograph this last portrait is one of the most charming miniatures of a woman ever painted by the artist, for it vies with the Key, Williams, Chase and King likenesses in beauty and elegance. There are also two fine miniatures of Lieutenant Colonel John Francis Mercer (1759-1821), governor of Maryland, and his wife, Sophia, of "Cedar Park," a large estate near West River, ten miles south of Annapolis. She was a daughter of Richard Sprigg of "Strawberry Hill" (Annapolis) and "Cedar Park," and a sister of Henrietta Sprigg whom Field had portrayed about eight years earlier.

The next group of portraits is associated with his visit to Frederick, Md., in the summer of 1803. One is an exceedingly beautiful and interesting miniature of Mrs. Mary Tayloe Lloyd Key, the lovely blonde wife of Francis Scott Key who wrote the words of the "Star-spangled Banner," the national anthem of the United States, and daughter of Edward Lloyd of "Wye House," Chesapeake Bay. This exquisite portrait is unsurpassed by any of his miniatures of a lady. It bears an obscure

date, but must have been painted in 1803 while she and her husband resided in Frederick. Another is of Caspar A. Shaaff of Frederick, brother of Dr. J. T. Shaaff. The Shaaffs and Keys were related. Still another of this date is of a prominent young lawyer, Upton S. Lawrence of Hagerstown, Washington County, who had been married early in that year. It also must have been produced at Frederick, which is thirty-six miles east of Hagerstown. The same year was painted an excellent miniature of B. F. C. A. Dashiell of Baltimore, which indicates a stop at that city either going or coming from Frederick. Reference will presently be made to a portrait of Charles Carroll, painted during the visit to Frederick.

In 1803 he also executed a fine water-colour bust portrait on paper of an Unidentified Gentleman of about sixty years of age. Another water-colour of this busy year is of Mrs. Mary Ann Gilmor (1779-1852), wife of William Gilmor of Baltimore, younger brother of Robert Gilmor, Jr. The portrait represents her in a white empire-style gown with a red cape, and it has an unusual background of foliage, with a lawn and mansion.

We have referred to Field's portraits, supposed to be in oils, of Clifton, Harwood, and a Lady, as well as to one of Peers which I attribute to him, all of which were doubtless painted at Philadelphia. We will now mention one produced in Maryland, which some have lately supposed also to be in that medium, but which, like certain of those above mentioned, may yet prove to be in water-colours.

On 8th August, 1803, he began painting at Carrollton Manor, on the Monocacy River near Frederick, Md., a bust portrait of the wealthy and venerated patriot, Charles Carroll of Carrollton (1737-1832), a signer of the declaration of independence, then in his sixty-sixth year. Field's patron, Gilmor, describes this remarkable gentleman, when in his ninetieth year, as "a small, sprightly and well-bred man, of excellent sense and pol-

ished manner," who daily rode five miles on horseback and drank "his two glasses of champagne and two or three more of claret and madeira."

Carroll, in a letter to his son Charles, of the date mentioned, states that Field had that day begun the portrait, and that it was thought the resemblance would be strong. He says he intends to offer forty dollars for it, "which, if I am not mistaken, you told me was his price for such a portrait of the size of the one he drew for McDowell." Writing again on the 29th he says that his daughter, Mrs. Caton, thought, as the younger Carroll did, that the artist had not given sufficient animation to the portrait, and adds, "I think, however, it is well executed, and all who have seen it say its resemblance is striking, but in my opinion it conveys the idea of a much larger man than I am."²⁵

It shows the sitter wearing a fur-collared coat somewhat similar to that in the portrait by Chester Harding, but the face is that of a much younger man. It was engraved in rectangular form by Longacre for Sanderson's *Signers to the Declaration of Independence*, vol. 7, 1827.

The McDowell referred to by Carroll, was Dr. John McDowell (1771-1821), first president of St. John's College, Annapolis. No oil portrait of him is known, but there exists a water-colour one, 9.00 x 7.25 inches, by Field, dated 1803, which passed to the sitter's friend, R. H. Goldsborough. This evidence strongly indicates that the Carroll likeness must also be in water-colours.

In 1804 Field painted a miniature of Conway Whittle, son of James Whittle; one of Mr. Sherlock; one of Nicholas Clark of Louisville, Kentucky; one of Thomas, son of Judge Samuel Chase of Annapolis; and one of Robert Gilmor, Sr. (1748-1822), the wealthy Scottish merchant of Baltimore, who with his son, had early befriended the artist. It is strange that no portrait

²⁵ Rowland, *Life of Charles Carroll*, New York, 1898.

by Field of the younger Gilmor has yet come to light, but we have seen that he painted one of his sister-in-law, Mrs. William Gilmor.

The only known pastel portrait by Field was produced in this year. It is of a rather young, Unidentified Gentleman, probably of Baltimore. The drawing is carefully done and a pencil has been used in some parts to supplement the crayon.

An exceedingly lovely miniature of Nancy, the young and beautiful wife of Amos Williams of Baltimore, was painted early in 1805. As she had died in September of the previous year, it must have been finished, as tradition says, from a preliminary sketch. It is one of the artist's most beautiful productions on ivory. Another miniature of the first half of the same year is a very fine one of John Gibson (1784-1860), a wealthy merchant of Chestnut Hill, Baltimore. These are the last known works produced by Field in the Middle States. Judging from the number of his portraits, the year 1804 and the early part of the succeeding one were not so productive as the preceding four were. At this period he was residing in Baltimore, whither he had gone or returned from his sojourn at Annapolis in 1803 and his visit to Frederick in the summer of the same year. In the practice of his profession he would occasionally spend a short time in important towns in the vicinity of the city.

Now, however, he was about to make a distinct change in the scene of his activities. Malbone had gone from New York to Boston; and the next year Stuart took up his final residence there, having been induced to leave Washington by Jonathan Mason, senator from Massachusetts.

For some reason Field also decided to go northward and settle, for a time at least, in Boston, then a comparatively small but growing seaport of twenty-five thousand inhabitants. The reason for this somewhat synchronous northward movement of prominent artists is not clear, yet here we find three of the most

famous of them leaving the district where they had so long successfully practiced. The artistic field in the south may have been becoming less productive, and yet the years 1800 to 1803 had been very busy ones for Field. Boston had been rapidly advancing, particularly in its importance as a great shipping centre. Copley had left the country thirty years before and Allston had not returned, and the town for some time had been without a portrait artist of outstanding merit.

As regards Field, we might imagine that Stuart tempted him to go there, and that Malbone joined in urging their friend to leave the south. The most probable cause, however, which induced the Englishman to go from Baltimore to Boston at this particular time, was the uneasy relationship between the United States and Great Britain which was developing and becoming quite noticeable. From May, 1805, the searching of United States vessels for French goods, and the revival of impressments, began increasingly to exasperate the Americans and to direct the two countries towards an open rupture. To such an eventuality New England was not then favorable. In the event of war, Field, as an Englishman, would wish to be nearer British territory than he was in the Middle States, so that, if advisable, he could readily pass into the former.

Whatever his motive may have been, we find him in Boston in the summer or autumn of 1805, although the precise date of his arrival is unknown. It was clearly in that year, for the Williams and Gibson portraits, painted in Baltimore, are marked 1805. Dunlap records that in that autumn he met Field and Malbone at the house of Andrew Allen, Junr., then British consul at Boston, but that he never became acquainted with the former. Gilbert Stuart, he says, was then boarding and painting at Chapotin's Hotel on Summer Street.²⁶ Thus we see that all

²⁶ Malbone remained in Boston till December, 1805, when he visited Charleston, N.C. Dunlap went to Boston in the autumn of 1805 and left before January. See *Arts of Design*, new ed., vol. 1, pp. 319-320; vol. 2, pp. 143-144.

three of these eminent artists, as well as the noted art historian, were there at the same time. There cannot be the slightest doubt that the three painters were very frequently in each other's company, in their own apartments as well as at the hospitable British consul's residence and elsewhere, for they had much in common in taste, in friends, and to some extent in disposition.

Allen came of a loyalist family which had long been prominent in Philadelphia. His grandfather, Chief-Justice William Allen, had assisted West in 1760; and his father, also Andrew, had been attorney general of Pennsylvania, but went over to the loyalist cause in 1776. The consul himself was a friend of the arts and a frank, noble-spirited gentleman, who gave elaborate dinner parties, to which men like Stuart, Malbone, Field, and Dunlap were invited, and it was on such a convivial occasion that Dunlap met the two miniaturists. Stuart was at that time painting Allen's portrait.

When Charles Fraser, then a law student but later one of the greatest of American miniaturists, visited Boston in 1806, he met Stuart and Field. Of the latter he writes in a letter to his sister: "There is a miniature painter there named Field, who associates with the first classes; he is a fine artist. I received many attentions from him."²⁷ Thomas Sully also must have met Field when he went to Boston in 1807. Henry Sargent, the artist, was then living in that town, and we will have evidence of his association with the Englishman.

We know that Field painted in Boston several fine miniatures and produced three engravings, but his unsigned oil portraits of this period have been overlooked or mistaken for the work of Stuart or some other artist.

When Malbone returned to the south in December, 1805, Field was left without a real rival as a miniaturist in the Massachusetts capital. The "Mrs. Allen of Boston," of whom he

²⁷ A. R. and D. E. Huger Smith, *Charles Fraser*, N. Y., 1924, p. 18.

painted a beautiful miniature, mentioned by Dunlap, was of course the consul's wife. In 1806 he painted an excellent small water-colour portrait of Francis Dana the fourth (born 1772), a prominent West India merchant who resided at "Crystal Court," near Orange (now Washington) Street, Boston. The colours are supplemented with lead-pencil touches, especially about the hair. The same year he produced a miniature of Henry Sargent (1770-1845), the well-known portrait and historical painter of Boston, and friend of Stuart. This remarkably beautiful portrait is on a large rectangle of ivory, measuring about 5 by 4 inches, it being Field's largest known miniature on that material.

It is said that he also painted miniatures of members of the influential Boston loyalist family of Blake, relatives of Joshua Blake (1780-1844), all, or most of which, portraits were destroyed in the great Boston fire of 1872.²⁸ We at present know nothing of other portraits painted by Field in the Massachusetts capital during his three years residence there.

At this period he was devoting considerable time to engraving, three of his prints being known. In March, 1806, he published a stipple-and-line portrait of Lord Nelson, who five months before had fallen at Trafalgar. It is after one of Lemuel Abbot's paintings and shows the admiral in uniform and cocked-hat, in an oval within an irregular rectangle, with various embellishments. It is one of his better works in this style.

On 31st August of the same year he also published his spirited portrait, in stipple-and-line, of Alexander Hamilton, late secretary of the treasury, after John Trumbull's well-known painting. It is one of his best plates, and is not surrounded by distracting "embellishments." The size is 10.10 by 8.11 inches, and the portrait appears large. It recalls that eleven years previously it had been proposed to publish a print of Hamilton by

²⁸ Information from Dr. F. J. White.

Field after Robertson's miniature, but apparently that intention was never carried out. Hamilton's death in a duel in 1804, and a popular demand for his portrait, now stimulated Field to issue a print after the canvas by Trumbull.

Field's next engraving is a very beautiful one — his best performance on copper. It is a portrait of the then president, Thomas Jefferson, and very accurately represents the central portion of Stuart's well-known canvas painted in 1800, which was hanging in Bowdoin College, Brunswick, Maine. He published this print on 14th March, 1807. It is, as usual, in stipple, the stippling of the coat being strengthened by lines. Only the bust part of the original is shown. C. H. Hart, the well-known authority on early American art, wrote me that this engraving is "one of the finest stipple prints in the style of Bartolozzi that I know. It is his best plate." Praise like this shows that Field's skill as an engraver, at times at least, was of an unusually high quality.

The appearance of these three prints at intervals of five, and six and a half months, suggests that Field, while in Boston, always had a plate in hand, at which he worked when not otherwise engaged.

RESIDENCE AT HALIFAX, NOVA SCOTIA, 1808-1816

Field remained in Boston until his removal to Halifax, Nova Scotia, which without doubt took place early in 1808. In searching for the cause of his change in location we must glance at the condition of international affairs at that critical period, just as we did in the case of his removal from Baltimore to Boston.

The relations between the United States and Great Britain had, as we have seen, been becoming increasingly strained since 1805, and were particularly tense in 1807 — a condition which was to terminate in the War of 1812. When in June, 1807, the British frigate "Leopard" searched the "Chesapeake" for deserters, the American nation was thoroughly aroused, and on 22nd of December congress passed an Embargo Act whereby no foreign merchant vessel could leave a United States port, except in ballast or with a cargo then on board, and no United States merchantman could sail for a foreign destination on any terms.

Field, like everyone else, saw that events were rapidly shaping towards open hostilities between his native country and that in which he had been residing for thirteen years; and he felt that as an unnaturalized Englishman he would be in a most invidious and intolerable position in the United States if war broke out. Most assuredly he would suffer loss in patronage. Before the inevitable clash came it would be advisable to look for a new location where he would be on British soil and among compatriots. Therefore the reason for his removal to Nova Scotia was from his point of view purely a patriotic one.

Having thus determined the cause which led to his departure from the United States, there is no difficulty in surmising why his thoughts fell upon Halifax. That place was a rapidly growing British seaport of about 9,500 to 9,600 inhabitants, exclusive of some four thousand or more troops and many men of the navy — say a total of about fourteen thousand, or one half the population of Boston. It was characteristically the most thoroughly English town in America, and therefore particularly congenial for an Englishman; it was the seat of government; it had prospered greatly during the preceding long period of war, and had a large number of aristocratic families, very opulent merchants, and consequential officials of all kinds both in the colonial and imperial services; four regiments of the line and other military units lay in its barracks, and it was the headquarters of the North American fleet as well as the location of H.M. naval yard. There, as a Britisher by birth and sentiment, he would find very many of his countrymen in the two services as well as among the inhabitants, and also numerous loyalists from Boston and New York. Only a few years before, a British prince had resided there in vice-regal splendour and romantic circumstances. Surely no more promising and agreeable field for his future endeavours could have been found.

I think we can see guiding hands in his movements. It is said that he removed to Halifax under inducements from Sir John Wentworth, Bart., formerly governor of New Hampshire and subsequently, for several years, lieutenant governor of Nova Scotia. This is most likely true; but who brought him to Wentworth's notice? We have spoken of Gilbert Stuart as an associate of Field, and of Andrew Allen, the British consul, as their friend and patron; and Field, before selecting a place on British territory in which to practice his profession, would naturally talk the matter over with them, and ask for advice as

well as direct assistance in the form of all-important letters of introduction to prominent persons.

Both of these friends were in a very favourable position to be of help. We may therefore assume that Stuart, in conjunction with his sister, the widow Newton, formerly of Halifax but then living in Boston, recommended Field to the attention of their influential Newton and Binney connections in Halifax and requested that they bring the talented artist to the notice of the *élite*; and that Allen furnished a letter of introduction directly to Wentworth, with whom we know he was occasionally in communication. I have not found a reference to Field in that governor's official letter-books, which close with the last day of 1807, and furthermore do not contain strictly personal communications.

To make clear the reference to the Newton and Binney families, requires a genealogical digression which will bring out some little-known side lights on Stuart's family connections. Stuart's father, a loyalist, had removed from Rhode Island to Newport, Nova Scotia, in the troublous summer of 1775 (about the time his son left Boston), and his family followed about February of the next year.²⁹ They eventually lived in Halifax where the father operated a snuff-mill, and there he died on 18th September, 1793, in the seventy-fifth year of his age, leaving a widow, Elizabeth.

Their daughter, Anne, had apparently married first a Mr. Ross. About 1785 she married Hon. Henry Newton, collector of customs at Halifax, and became the mother of another painter, Gilbert Stuart Newton. Soon after her husband's death in January, 1802, she went to Massachusetts and opened a ladies'

²⁹ On 16th June, 1775, Gilbert Stuart, Jr., left Boston and went, it is said, to Norfolk, Va., and thence to London, where he arrived in September (or November according to Waterhouse). But for the statement that he sailed from Norfolk, one would surmise that he had gone to Nova Scotia with his father and spent some of the intervening time there.

school, first at Medford and then in Boston, where she was joined by her brother, the artist.

Hon. Henry Newton left influential connections, among whom were his brother-in-law, Hon. Jonathan Binney, and the latter's sons, Hon. Hibbert N. Binney, collector of import and excise, and Stephen H. Binney, barrack-master; and finally Attorney-General Uniacke, who married a niece of Hon. H. Newton. We thus see there were various channels by which Field, through Allen and Stuart, as well as Boston merchants, could learn of the prospects in Nova Scotia, and there were important personages to whom he could bear letters of introduction. We will subsequently refer to several of the men named, so that this elucidation of the relationship will not be amiss.

The precise date is not known when Field arrived at Halifax with his letters of introduction and other credentials, but we may take it for granted that it was about the middle of May, 1808. Any uncertainty that may exist on this point would be for the following reasons. He could only go there by vessel, and we have seen that by the embargo act United States vessels could not depart for foreign ports, and foreign merchant ships could only proceed "in ballast" or with a cargo then on board; but such restrictions did not apply to foreign warships. If he took passage on a packet or other merchantman he would have to leave Boston not much later than 27th December, unless he went on one in ballast, and even such would not long delay. He could, however, by using influence, easily acquired through the consul, obtain passage on a British ship-of-war at any time; for such privileges were granted at that period. This is just what I feel sure he did.

On 12th May, 1808, H.M. 18-gun brig "Emulous," four days from Boston to Halifax, took shelter in St. Margaret's Bay, near the latter town, and "a gentleman from her" brought Boston newspapers into Halifax (see *N. S. Royal Gazette*, 17th May,

1808). It is quite possible that this gentleman was Field himself.

I have not found positive evidence of the artist's presence in Halifax till late in May, 1808. In the *Royal Gazette* of that city appears an advertisement, dated 30th May, which announces that "Robert Field, at Alexander Morrison's, bookseller, intends, during his residence in Halifax, to exercise his profession as portrait painter, in oil and water-colours, and in miniature; where specimens of his painting may be seen and his terms made known." It most certainly seems to be a first announcement and is the earliest I have found; so we may confidently accept the date as the time when he took up his abode in this town.

Morrison's bookshop, with dwelling above, was then a notable resort of the cultured class. It was situated in the heart of the town, on Granville Street at the southwest corner of Duke Street. The proprietor was the first bookseller in Halifax, and continued in business till 1811 when he was succeeded by his assistant, young George Eaton. The old building does not now exist, having been burnt about 1827. The place was well located for a studio, having unobstructed windows in the north end. There Field set up his easel and drawing-board, and very soon, under the distinguished patronage of Wentworth, the council, and other notabilities, he came into the greatest favour, as the list of his works abundantly proves. To be painted by Field became one of the ambitions of the colonial officials, of the officers of the land and sea forces, the clerics, and rich merchants, as well as of the fair ladies of the town.

In order to understand Field's surroundings when he came to Halifax, it will be interesting to glance a little more closely at the then state of that garrison, naval and mercantile town. Although only sixty years old, it was of great strategic and commercial importance and in a most flourishing condition. As

war with the United States seemed inevitable, measures were taken in 1808 to put the town in a state of defence; fortifications were improved and the militia was embodied. Preparations were also made for an expedition against Martinique. In accord with this belligerent attitude, the civilian governor, Wentworth, then advanced in years, had been unexpectedly succeeded on 13th April by a military administrator, Lieutenant-General Prevost, who brought with him three additional regiments of foot. The embargo, instead of distressing the colony, increased its trade. Money was plentiful, as it always is in Halifax in warlike times; the presence of large bodies of troops made a gay town, and the wealthy officers spent freely. Horse-races, dinner parties, balls and levees were common, national fêtes were celebrated with great enthusiasm, and the highly aristocratic Rockingham Club held its dinners at a notable hostelry out of town. Field had come into a community admirably suited for the profitable exercise of his profession — possibly a better one than he had yet worked in, and furthermore he was without a capable rival.

Although he had been preceded in Halifax, as a portrait painter in oils, by a couple of rather mediocre artists — George MacCrae of Edinburgh, our first professional portraitist, and the more talented but dissolute John Weaver, who produced accurate likenesses, mostly on tin-plate; yet, so far as we know, Field seems to have been the first miniature painter who practiced in Nova Scotia, for it is unlikely that John Ramage painted portraits while at Halifax in 1776-1777, his time being taken up with highly embarrassing matrimonial entanglements. Field was the first professional artist-engraver in Nova Scotia, although we previously had artisan engravers among the silver-smiths, such possibly as members of the Hurd family from Boston. The talented but testy Dr. Alexander Croke, judge of the vice-admiralty court from 1801 to 1815, an amateur water-

colour artist of some ability, produced a few small but excellent etchings of Nova Scotian landscapes, as a recreation, but during what period of his sojourn we do not know.

On comparing Field's former works with those produced by him in Nova Scotia, one might imagine that after his arrival he made a distinct change in the medium in which he executed his portraits. The list of his known earlier productions has led many to infer that while in the United States he was engaged almost entirely in miniature painting. Although he did work there mostly on ivory, and such work is known because it is initialled, yet he was a thorough master of oil technique, and an experienced and finished portrait painter on canvas when he arrived in Halifax — in fact it will be observed that in his announcement he describes himself first as a portraitist in oils.

In Halifax, however, he was destined to paint mostly in oil-colours, on fair-sized canvases and even full-lengths; and his miniatures executed there, unlike those in the United States, are few, though mostly remarkably fine ones. For some reason the life-size oil portrait satisfied the taste of the Nova Scotian gentry. The portability of the miniature would appeal to men of the army and navy, who moved from station to station; and such likenesses as they procured would eventually find their way to England. The great beauty of his work in oils shows that he was equally proficient in either medium.

It is probable that the first portrait Field painted in Halifax was the remarkably fine and dignified three-quarter length, in oils, of that staunch old loyalist, Sir John Wentworth, Bart., then nearly seventy-one years of age, for the artist would be anxious to give early evidence of his skill to one who had just been the highest official in the colony. This notable portrait is said to have been painted for the Rockingham Club, and when that coterie disbanded, it went to Wentworth. It later hung in the Province Building, and now adorns Government House,

Halifax, of which the old baronet had been the first occupant. It is one of the artist's best productions, yet it is apparently unsigned and undated, like most of his oil portraits, the known exceptions being those of Mrs. Croke, Belcher, Eaton, Inglis, Uniacke, Prevost, Harper, and Porter. One would expect that such an important and admirable painting would bear the artist's signature, even if many did not.

Other oil portraits which are among the earliest he produced here, are particularly fine ones of the celebrated English jurist, Hon. Dr. Alexander Croke (1758-1843) of "Studley," Halifax, and his handsome and youthful-looking wife, Alice (1775-1857). Each of these companion pictures has the effect of enhancing the other's merits.

Croke, who afterwards became a knight, was then the able judge of the court of vice-admiralty in Nova Scotia, and one of the most learned, autocratic and influential personages of the town. It was he who, in 1813, with regard to paintings intended for the Pennsylvania Academy of Fine Arts, handed down the ruling decision that works of art captured on the high seas are not subject to confiscation, but shall be restored to the owners. His portrait depicts him as a highly dignified gentleman, in the impressive full-bottomed wig and scarlet robe of a judge of the court of King's bench, with a background in which appear a red curtain and part of a gray column, with some clouded sky beyond. It is not signed or dated, but must be rated as one of the artist's very finest productions.

The one of Mrs. Croke is signed and dated 1808. It is a remarkably graceful and stately portrayal of an aristocratic lady who is said to have been very beautiful and who, according to Croke himself, was the principal source of all his happiness. It is a full-bust portrait, finely composed. The chestnut hair is dressed in a particularly pleasing manner, with a coronet-braid twice encircling the head, and the costume consists of a white

empire-style gown, with a blue scarf over the arms, while the attractive background is similar to that of her husband's portrait. It is probably the artist's most beautiful oil portrait of a lady, although a remarkable one of Mrs. Lawson, with its wrinkled face, much excels it as a masterly delineation of strong individual character and an evidence of skill.

Still another fine oil portrait painted in this year is one of Hon. Andrew Belcher (1761-1841), a wealthy merchant and member of H.M. council, who was a son of Chief-Justice Jonathan Belcher, formerly of Boston. The picture is signed and dated.

The earliest known water-colour portrait painted by the artist in Halifax is a likeness of Mrs. Benjamin Marshall (1773-1860), daughter of William Hughes, master-shipwright of H.M. naval yard. Her husband was son of a former master-shipwright and nephew of Admiral Samuel Marshall. This pleasing portrait is also dated 1808.

When Field took apartments at Morrison's bookshop, George Eaton (1790-1822), before referred to, was an apprentice or clerk in the proprietor's service. This youth, then eighteen years of age, would be in a position to do many little favours for the artist and doubtless assisted him by grinding in oil the dry colours which were then used — help which a constitutionally inactive man like Field could not but be grateful for. Apparently in return for such willing and acceptable service Field painted an oil portrait of the lad, on a small panel, to which, as a favour to Eaton, or at his request, he affixed his signature and the date 1808 (or much less likely 1809). It was no doubt a parting gift, painted when the artist was about to leave Morrison's place.

From Morrison's building on Granville Street, where he had first located, Field soon removed — probably in the latter part of 1808, if the Eaton portrait is evidence to that effect — to a house belonging to John V. Greenwood, a loyalist from Boston, on

the east side of the then grass-bordered Brunswick Street, near the foot of Cogswell Street.³⁰ It was close to the rather new North and Pavilion Barracks, in the latter of which the officers of one of the line regiments were quartered, and where the artist was often found as a welcome visitor. This locality was the south end of what was known as Dutchtown, it having been settled by German immigrants. There he furnished bachelor's apartments and kept a good, strong horse capable of bearing his portly frame, and in saddle or gig was able to make excursions into the surrounding country. In this house he remained till the latter part of the summer of 1810.

Mention has been made of the Rockingham Club, and with it Field's name is always associated. It was a very exclusive and limited body, partly social and partly literary in character, composed of the lieutenant governor, members of H.M. council, of the church and of the bench, higher military and naval officers, colonial officials, and various prominent and wealthy merchants, who drove in style on certain days to the then famous Rockingham Inn, long since burnt down. This hostelry was kept by R. Grover, a former servant of the Duke of Kent or of Wentworth, and was situated on the west shore of the beautiful Bedford Basin, some six miles out of town.³¹ The building had been a barracks and officers' mess-room when the Duke resided in magnificent style at Wentworth's "Lodge" on the same estate. In this comfortable inn, shaded by large poplar trees, the members of the club met and dined at four o'clock on the second Saturday of each month throughout the year, in a large room with a noble outlook, at the southern end of the building. Just

³⁰ The late Senator Almon of Halifax, in a letter of April, 1895, says: "I was informed by a Miss Greenwood, since dead, that Field's studio was in a house of theirs opposite the Garrison Church." This is the house referred to above.

³¹ Either the club or the inn was named in compliment to the Marquis of Rockingham (1730-1782), the whig premier of England, who was a distant relative of Sir John Wentworth. The historic old inn was destroyed by fire on 12th December, 1833.

how long the club existed is not known, but it was active at least from July, 1807, till 1810. Possibly Wentworth's absence after February of the latter year may have caused a suspension of the meetings. In August, 1814, we find the Wellington Club dining at the Rockingham, either as its successor, or more likely as a revival of the original organization under a new name. These clubs must have been somewhat similar to the combined driving and social clubs then just coming into vogue among the English gentry, such as the first of them, the famous Bensington Driving Club founded in February, 1807, which drove to certain inns where dinners were provided.

Somewhat in the manner in which the old whig Kit-Cat Club had done with Kneller's paintings at Barn Elms, the walls of the Rockingham Club's spacious dining room were hung with a growing series of fine oil portraits of many of its distinguished members, every one of these likenesses being from the brush of the lately-arrived artist who had so rapidly came into favour. Just what portraits constituted this group is not now known. Whether they were paid for with club funds or by the individuals themselves, is also a matter of conjecture. The fact that such portraits as those of Prevost, Sherbrooke and Inglefield, who were members of the club, remained in Halifax after those gentlemen had departed, shows that they could not have been purchased with private money, unless the sitters had presented them. On the dissolution of the club the portraits were distributed, most of them passing to the families of the persons portrayed, while a few of those of high officials, such as governors, went into the possession of the Nova Scotian government. How a couple of the latter pictures were eventually transferred to a social club, founded nearly half a century subsequently, is not quite clear.

Although Field could hardly have gained personal entrée to the very exclusive club whose walls his portraits adorned, yet

his genial disposition, good breeding, and general *bonhomie* were soon recognized by the gay men of the town. Like Gilbert Stuart he enjoyed company and was to be found at the many elaborate banquets which were then very popular. Like Stuart he had musical taste and possessed a good voice, as the following shows.

At the celebration of the festival of St. Patrick by the Charitable Irish Society, on 17th of March, 1809, in Masonic Hall, the Hon. Richard J. Uniacke presided, while Dr. Croke, administrator of the government, was present as a guest. The banquet room was decorated, in the then customary manner, with canopies and coloured transparencies, the latter probably the work of Field. The musical part of the program, however, interests us most. During the evening Field sang a song to entertain the company, as did also the Hon. Charles Morris and Captain Furlong, while M. Forrestall, father of Lady Kenny, sang one of his own composition.³² The artist's presence at this gathering must not be taken as an indication that he was of Irish descent, as he was there merely as a congenial guest, being one who enjoyed bright company and could well render a song suitable to the jovial occasion, and who furthermore could keep up with the innumerable toasts which in those hard-drinking days were fully honoured. He must have attended many similar gatherings, but in this instance there happened to be occasion for recording his name.

His patron, Sir John Wentworth, and the latter's lady, left Halifax for England in February, 1810, where Lady Wentworth died three years later, and not long after that the aged baronet returned to Halifax where he passed away in the spring of 1820. Field's active association with him therefore extended over the two years from 1808 to 1810, although they would meet after Sir John had returned and was living in retirement.

³² *Royal Gazette*, Halifax, March, 1809.

At the Royal Academy exhibition at London in 1810, there was shown an oil "portrait of Sir A. Cochrane, K.B., by Robert Field of Halifax, Nova Scotia."³³ We are unable to find a record of any other work of his exhibited there.

The subject of this portrait was the distinguished Vice Admiral, the Hon. Sir Alexander F. I. Cochrane (1758-1832), younger son of the 8th Earl of Dundonald and uncle of the renowned 10th Earl. He was frequently at Halifax while serving on the station from 1805 till 1815, being commander-in-chief from 1813, and acquitted himself well in the preliminary naval attack on New Orleans. His command also included the Jamaica station, and it is possible that from him Field learned of the opportunities for an artist in that island of which the latter subsequently took advantage.

Either Wentworth or Cochrane himself must have taken the portrait to England for exhibition, but it did not ultimately belong to the admiral, as not many years ago it was still in Halifax. No doubt it was one of the scattered Rockingham Club portraits.

In 1810 Field also painted and signed a very fine half-length oil portrait of the able loyalist prelate, Rt. Rev. Charles Inglis, D.D. (1734-1816), first bishop of Nova Scotia. He is described as having been a rather small but majestic-looking old man, and the picture shows him in canonicals and episcopal wig, with a curtain and books in the background. It is one of the artist's best works. This canvas is now honored by a place in the National Portrait Gallery, London, to which it was presented by the bishop's grandson, Capt. T. C. Inglis; it being the artist's only oil portrait which hangs in a public art gallery. It is one of his few signed works in oil-colours.

In the same year he painted a miniature on ivory which, so

³³ Royal Academy Catalogue. The date, 1818, given in my paper on *Artists in Nova Scotia*, is an error.

far as I know, is the only Nova Scotian portrait on that material which he dated. It is a remarkably beautiful one of Peter Hall Clarke (1789-1863) of Sydney, treasurer of the then province of Cape Breton and private secretary to Brigadier-General N. Nepean, administrator of the government. It is marked R. F. 1810, which is the form of signature he had used in the United States. In this it differs from his subsequent ivories, which are either merely signed with an F or are unmarked. A few years later he painted another very fine miniature of the same gentleman which is neither signed nor dated. A rather poor one of Dr. Mathias Hoffman (1780-1850), late surgeon in the Royal Navy, who settled at Halifax in 1811, bears only the initial.

Field did not remain very long in one lodging-place, but there is not the slightest reason for suspecting that this was because he lacked promptness in paying his landlord. On Thursday, 6th September, 1810, there was sold at public auction by Thomas Leaver, at the before-mentioned house at the south end of Dutchtown, in which he had resided since about the latter part of 1808, some of his household furniture, as well as his "good strong horse, equally serviceable in the harness or under the saddle."³⁴

The reason given for this sale was that he was moving to apartments (no doubt less commodious but more centrally situated) in the house in which the excise office was located. Just where this building was is not known, but it was somewhere in the centre of the town. The aged John Newton (elder brother of the late Hon. Henry Newton) and his nephew, Hibbert N. Binney, an amateur artist, were then collectors of provincial import and excise duties. That Field obtained accommodation in the excise building, adds colour to my idea that the artist was

³⁴ See advertisement in Halifax newspaper of September, 1810. In 1811 Mrs. Montgomery and Miss Moffat opened a boarding school in "the house lately occupied by Robert Field, Esq."

intimate with the Newton and Binney families through the Stuart connection.

We have seen that Field was a master-mason of a masonic lodge at Annapolis, Md., in 1803, and no doubt he attended lodges elsewhere. Probably he at first went as a visitor to the fraternity's meetings in Halifax. On 4th February, 1811, however, he joined Lodge No. 221, English registry, afterwards known as St. John Lodge, No. 2, of Halifax, then the most aristocratic one in the town. He was elected senior warden on 27th December of the same year and master on 27th December, 1812. This rapid promotion shows that he was a very popular member as well as a regular attendant at the meetings which were held in the old Masonic Hall on Barrington Street. On 27th December, 1813, he went out of office and on the same date withdrew from the lodge under the following circumstances.

Since the organization of the lodge in 1780 it had been the custom to present a past-master's jewel to the master on his retirement. When Field's term expired he did not receive such a decoration, but whether through oversight or for other reasons is not now known. We find, however, the following minute in the records: "Bro. Robert Field gave notice of his having withdrawn from the Lodge on account of not receiving the usual marks of distinction due to a P.M."³⁵ He did not afterwards affiliate himself with any lodge in the town.

There cannot be the slightest doubt that while Field was at Halifax he was also a member of St. George's Society, a national organization of Englishmen and their descendants which had been founded in 1786. Twining tells us that the artist had dined with such a society at Baltimore in 1795, and he must have kept up his connection with similar organizations when they

³⁵ See manuscript records of St. John Lodge, Halifax. John William Field, who was probably not a relative of the artist, had been initiated a member of the same lodge on 11th March, 1803. He left Halifax between March and June, 1804.

happened to be established in towns in which he resided. Unfortunately the records of the Halifax society are missing for the period he was here.

At the first exhibition of the then recently organized, but short-lived, Society of Artists of the United States, held in the rooms of the Pennsylvania Academy of Fine Arts, Philadelphia, in May and June, 1811, there were shown two of Field's portraits, namely, "A Lady" and "The late William Clifton."³⁶ These pictures were not exhibited by the artist, but were loaned by their owners in Pennsylvania. The Clifton portrait has been referred to. Who the lady was is not known.

In 1811 Field painted his masterly whole-length oil portrait of Lieutenant-General Sir George Prevost, Bart. (1767-1816), who had been lieutenant governor of Nova Scotia from 1808. Prevost was then in his forty-fourth year, well liked in the province, and free from the cloud over his military reputation which a few years later was to be the cause of his early death. It was painted shortly before he left Halifax for Quebec on 25th August to assume the administration of government in Lower Canada.

This canvas is the first of two full-length portraits, the other being the somewhat less pleasing one of Prevost's popular successor, Sherbrooke. They each measure 8 by 5 feet. The Prevost portrait is signed "Rob^t. Field," with a date difficult to decipher. The young blond-haired general is shown in the picturesque full-dress uniform of the period, wearing a scarlet coat with dark-blue facings, epaulets, pipe-clayed belt, buckskin breeches and Hessian boots. The details are painted with great accuracy, but are toned down so that harmony and breadth are perfectly maintained. He stands in an erect, noble attitude, one hand on

³⁶ *Catalogue of First Exhibition of the Society of Artists of U. S.*, 1811, nos. 513 and 514. The portraits were listed under the heading "Additions too late for their proper places," and there is nothing to indicate in what medium they were.

his sword, the other holding a cocked-hat. He possesses a fine head, well set on the shoulders, and thoughtful, brownish eyes. About him extends a rolling moor, from which rise wisps of smoke; the horizon is only knee-high, and above are sombre clouds broken with high-lights, the diagonal arrangement of which balances the opposing lines in the figure.

The portrait is excellent as to design, drawing and colouring, massing of light and shade so as to produce breadth of effect, and due subordination of details; and the whole picture is a dignified production of which any artist might be proud. The sole criticism which might be made, is that the figure is placed a little too low on the canvas.

Here I must correct an error made some years ago. In my paper on *Artists in Nova Scotia*, misled by Kingsford's statement in his *History of Canada*, vol. 9, p. 28, I said that this portrait of Prevost was engraved by S. W. Reynolds in 1818.³⁷ Reynolds's print, which appeared without the original artist's name, is not after Field's portrait.³⁸

In 1811 was also painted another of the artist's choicest oil portraits, a signed half-length, seated, of the distinguished Attorney General, Hon. Richard John Uniacke (1753-1830), then in middle age and without the conspicuous, long white locks which later were associated with his appearance in the minds of Nova Scotians.

Reference must now be made to a transaction which may furnish a clue through which information about Field may be obtained. We find that the artist received a grant of crown-land in Nova Scotia, and associated with him was another of the same family name, undoubtedly a relative. On 23rd August,

³⁷ Coll. N. S. Hist. Soc., vol. 18, 1914, p. 115.

³⁸ A bust portrait of Prevost in the McCord National Museum, Montreal, which is labelled "probably by R. Field," manifestly reproduces the head seen in the Reynolds print, and is probably by the artist who painted the original full-length from which it was engraved. A somewhat similar bust portrait belongs to Sir Charles Prevost, and is by the same unknown artist.

1811, a warrant was passed for the survey of five hundred acres for one William Field; and on 3rd January following, a similar warrant for the same amount for Robert Field. Accordingly a joint grant, dated 4th February, 1812, was issued to them of that many acres on the then main highway, or Old Cobequid Road, from Halifax to Truro, "between Gay's River and the Souiac [Stewiacke] River," in Colchester district.³⁹ The fees for this grant would amount to perhaps a hundred pounds.

Robert received lots number four on the west side of the road and five and six on the east; while William got lots seven, eight and nine. They were in the centre of the province, on either side of what is now the settlement of Coldstream, in the Gay's River Gold District, forty-one miles from Halifax. Little did they dream that half a century later gold would be discovered in their woodland.

This William was most likely a brother of Robert, attracted to the province by letters from the latter. William settled on his land, built a house on lot seven on the west side of the road, and became a farmer; but no one of the name now lives there.

When the record of this grant was found, associated with the name of a settler, I hoped, by tracing his descendants, to learn something about the artist and his family. Correspondence, however, with persons of the name in neighbouring districts has so far failed to positively link them with this William.

Alongside the before-mentioned land was that of Sir John Oldmixon, an eccentric Englishman, who on the same day received a grant of land on which he built a cottage. He became a justice of the peace, lived a secluded life, fishing, shooting, and reading, and died in the United States in 1818. Little is known of his connection with an early writer of the same name (1673-1742), but the family is a Somerset one, and as that county adjoins Gloucestershire, from which Field is doubtfully reported

³⁹ Grant Book B, p. 97, Crown Lands Office, Halifax.

to have come, it leads to the surmise that their families may have been acquainted. The advantage of having the cultured Englishman as a neighbour was no doubt one of the inducements which led the Fields to acquire land in a district which, though suitable for farming and grazing, could only be reached by a long journey over execrable roads, on horseback or in a gig, as stage-coaches were then unknown.

Robert could not have dreamed of settling there, and he does not appear to have improved his land. On 3rd February, 1815, he mortgaged, for £100, lots four and six (300 acres) to Hon. T. N. Jeffery, collector of customs at Halifax. In this indenture he is described as "Robert Field of Halifax in the province of Nova Scotia, gentleman," which shows that he was rated socially as of the upper class.⁴⁰ On 10th June of the same year, "Robert Field of Halifax in the province of Nova Scotia, portrait painter," for £50 sold to "William Field of the district of Colchester in the said province of Nova Scotia, farmer," the remaining lot five (200 acres) on the east side of the road, nearly opposite to William's dwelling-house.⁴¹ Field's profit on these transactions would probably have been about £17 on each lot. No further transfer of these lands is found in the Halifax registry down to 1832, and as Colchester was separated from Halifax in 1835, Colchester deeds and wills after that were recorded at Truro.

As no wife's name is mentioned in these documents, it is clear that Robert Field was not married. These are the only deeds recorded under the name Field during the period the artist was in Halifax, which proves that he merely rented the various houses or apartments in which he resided.

War, long anticipated, was declared by the United States against Great Britain on 18th June, 1812. It brought to Halifax

⁴⁰ Register of Deeds, Halifax, book 41, p. 406.

⁴¹ Register of Deeds, book 46, p. 81.

increased activity, many troops and a fleet of war-vessels, as well as a very large amount of money. Field immediately enlisted in the local defence forces, and in July we find his name as a gunner in the First Company of Volunteer Artillery at Halifax, under command of Captain Richard Tremain. This was a crack corps, raised in 1793, composed of one hundred of the leading young merchants and tradesmen of the town; and it was estimated that the property of its members comprised no small part of the wealth of the place.⁴² Field took his part in the unusual activity of the company at that critical period, the corps being held ready for immediate service; although owing to the course of events, it merely had to drill, fire salutes with its field-pieces and to swagger about in a uniform which consisted of a cockaded round-hat, short blue coatee and cape with red facings, red-striped blue pantaloons, half-boots, and cutlass slung by a broad black belt. On 24th December, 1814, a treaty, ratified two months later, brought hostilities to an end, and the Volunteer Artillery resumed its normal routine of tri-weekly drills.

Despite all the wartime commotion in town, Field continued to work at his profession. The second known water-colour portrait produced by him in Nova Scotia, is one of Lieut. George Mathew in scarlet uniform as quartermaster of the 99th (Prince of Wales's Tipperary) Regiment of Foot, then in Halifax. The sitter was a cousin of Father Theobald Mathew, the Irish apostle of temperance. This portrait is not signed, but was probably painted at the time of Mathew's marriage in December, 1812, to handsome Miss Nancy O'Bryan.

It was in 1813, and also in the very midst of these exciting times, that he painted the two last of his known eight signed and dated oil portraits. One is a bust portrait of Rev. Charles Porter, D.D. (1779-1864), the good-looking young president of

⁴² Akins, *Hist. of Halifax*, pp. 272, 154.

King's College, Windsor, N. S., from 1806 to 1836, and son-in-law of Hon. Michael Wallace, whom the artist had also painted. It differs in its fawn-coloured background from his other paintings, except one of Dr. William Cochran, vice-president of the same college, which was no doubt painted as a companion picture in the same year.

The other signed portrait is a superb one of a gallant young naval officer, Commander (afterwards Rear Admiral) John Harper (1772-1855), who had served in Hotham's action off Genoa in 1795, at the Nile in 1798, and who, as commander of the "Saracen," captured several islands in the Adriatic, and distinguished himself at Cattaro, Ragusa, and elsewhere, down to 1814. The portrait, which measures 30 by 25 inches, was painted while he was at Halifax for a short while on special service. It is a truly beautiful and animated likeness of a handsome, noble-looking man, with graceful brown curls, hazel eyes, finely-formed features, and the fresh, ruddy complexion of one whose life was spent on the sea. He is in the undress uniform of the period, consisting of a dark-blue coat with an epaulet on the right shoulder, a white waistcoat and shirt-frill, and black stock. There is a pleasing background of sombre clouds and pale-blue sky — such a one being unusual in this artist's works in oils. The picture is richly coloured, but with masterly restraint, and is in pristine condition. This portrait is worthy of having come from the brush of a contemporary British master, such as Raeburn, and I believe it may be accepted as Field's finest oil portrait. One regrets that the artist was to pass away in the prime of life, when he had reached the artistic maturity of which this canvas is evidence.

In January, 1814, Field unwittingly became involved in a very peculiar controversy in which the central figure was the Rev. Thomas McCulloch, Presbyterian minister at Pictou, N. S., and afterwards the well-known principal of Dalhousie Col-

lege. It is a forgotten episode in McCulloch's somewhat stormy early career, and is not mentioned in the account of his life which has recently appeared,⁴³ but it must be briefly referred to here as a matter which created considerable stir in the community and into which our artist was drawn.

According to statements reported to have been made to a number of Halifax people, including Field, by an unnamed gentleman who had recently died, Mr. McCulloch had refused to baptize that gentleman's child unless he would swear to hold family worship daily, and never again enter a freemason's lodge. The father said he refused to accept the conditions, whereupon the clergyman relinquished the first, but held to the second proviso. The terms were again rejected, and it was claimed that McCulloch would not act. The father's extraordinary story soon spread and affected McCulloch's reputation, particularly among adherents of the Church of England.

In April, 1813, Field, who was then the master of a lodge of freemasons, had been painting the portrait of the father referred to, and in the course of conversation the artist casually spoke of McCulloch as a man of ability and knowledge. His sitter agreed, but observed that the minister's principles were narrow and illiberal, and as proof thereof told the artist his story. After that Field frequently heard it from others who had obtained it from the same source. He mentioned it to Dr. Croke, the testy judge of the vice-admiralty court, who also got it from others, and the reverend gentleman received what Field called "a severe but justly-merited castigation from the judge," who was always bitterly antagonistic to dissenters. Field said that the deceased father's story had later been substantiated by the nearest relatives.

⁴³ *Life of Thos. McCulloch, D.D.*, by Wm. McCulloch, D.D., Truro, 1920(?). He was born in Scotland, 1776; came to Nova Scotia in 1803; was minister of Prince Street Church, Pictou, 1804; principal of Pictou Academy, 1817-1824; principal of Dalhousie College, Halifax, 1836; and died in 1843.

At McCulloch's request Field's name had been willingly communicated to him, and he thereupon attacked the artist in the public press. In reply Field, in the *Acadian Recorder* newspaper of 22nd January, 1814, published a two-column letter in which he clearly places before the public, in excellent style, and in a dignified, gentlemanly manner, all he had heard, as condensed above, and states that McCulloch never contradicted the story before his real accuser, the father, while he was alive and could take his own part.

McCulloch in a short letter dated 7th February, in the *Halifax Journal* of the 14th, does not reply to Field's detailed statement, but says "where the mark of probability is not impressed upon falsehood, a reply is superfluous," and adds that he was ready to prove the story incorrect when "the most defensible part of his [Field's] statement" was pointed out.

As far as I followed the matter, in these two letters, Field seems to have had the better of the argument. Of course it all depended upon the accuracy of the statements of the dead father and his relatives, and we must not forget that sectarian differences were then very acute. It was a strange controversy, founded upon original statements which it is difficult to fully credit, but quite characteristic of those narrow-minded, controversial times. I have not pursued it further, as Field said that having stated what he had heard he would not reply to other letters.

We can readily identify the unnamed father as John Fraser (1778-1813), a lawyer and the first collector of customs at Pictou, son of Capt. John Fraser, late of the 82nd Regiment. Both the Frasers founded masonic lodges in Pictou county, and I have identified as Field's work a beautiful portrait of the younger Fraser which family tradition says was painted within a year of his death.

It was about February, 1814, that Field painted a handsome

miniature of Lieutenant Joseph Hammill (1790-1844), adjutant of the 18th (Royal Irish) Regiment, who was then in Halifax for the marriage of his sister. It is signed with the initial F, but is not dated.

For more than four years the artist had probably been living and painting in his apartments in the house in which the excise office was located. On 2nd January, 1815, he announced that he had removed to Upper Water Street, opposite to the mercantile establishment of Messrs. Starr and Shannon. That is, he was near Grassie's wharf, a little north of Jacob Street, and on the harbour side, I think, of the street leading to the naval yard.⁴⁴ He now entered into a new business in addition to the practice of his profession, and in his Water Street premises had for sale stationery, colours, drawing-paper, pencils, Arrow-smith's large maps of North America, charts of the West Indies, Newfoundland, etc., ledgers, waste-books, Watt's psalms and hymns, school books, perfumery of the best kinds, and even some family medicines. He adds as an "N. B." to his announcement, that "he continues the exercise of his profession as portrait and miniature painter in the same house."⁴⁵

Field's stationery business did not much affect his young friend, George Eaton, who was primarily a bookseller, but it enabled the artist to increase his earnings in an agreeable manner during the depression which followed the war. A month after he moved to Water Street, he mortgaged to Jeffery part of his land near Gay's River, and the following June sold the remainder to William Field. Evidently he was then in need of money, probably to obtain stock for his new enterprise.

Messrs. Starr and Shannon, the wealthy merchants just mentioned, in 1815 issued a copper half-penny token which

⁴⁴ On 17th December, 1816, a fire occurred at Grassie's wharf and destroyed many buildings on both sides of Water Street, no doubt including the one in which Field had dwelt.

⁴⁵ *Acadian Recorder*, newspaper, Halifax, 2nd January, 1815.

bears on the obverse a beautiful side-view figure of an American Indian facing to the right, naked except about the loins, his left hand grasping a strung bow, a feathered arrow in the extended right hand, and a hound at his feet; the whole surrounded by the inscription "Starr & Shannon, Halifax," with "1815" below. On the reverse is a British frigate under sail, representing the "Shannon," which in 1813 had captured the "Chesapeake" and brought her into Halifax.⁴⁶

The Indian and dog group is unusually well designed and is the finest device that appeared on the old Nova Scotian coins. The aborigine's face is a typical one and admirably drawn, and the pose and anatomy of the figure excellent. It seems probable that this design was from Field's pencil, for it is likely that when these merchants wished to send to England a drawing for the die of their token, the artist across the street would be employed to prepare it. In Halifax only Field could draw such an Indian; and in England, only West.

This token must be distinguished from another Halifax one of the same year, which bears a similar Indian-and-hound design, but differs in minor details, and which is inscribed "Commercial Change." This is obviously a poor imitation of the beautiful design adopted by Starr and Shannon. In Upper Canada there also appeared a token in 1815, which bore an Indian and "Commercial Change" on one side, and a sloop on the other.

We have said that Field was never a member of the North British Society of Halifax. He, however, painted and presented to it a transparency of St. Andrew — such decorations being then in vogue, and at the quarterly meeting of 2nd February, 1815, he received a vote of thanks for the gift; and on 6th May, 1819, it was ordered that a box be prepared to hold the paint-

⁴⁶ The frigate design did not originate with the Starr and Shannon token. It was first used in Halifax in 1814 by Carritt and Alport, with a bust of Broke on the obverse.

ing.⁴⁷ It had evidently passed out of existence by 1842, as a new one was then presented by the president.

His skill was also in requisition when such decorations were required on special occasions. On 15th September, 1815, a great public subscription banquet, known as the Waterloo dinner, was held at the Masonic Hall to celebrate the defeat of Napoleon and the advent of a great national peace; and the *Nova Scotia Chronicle* states that Mr. Field had kindly consented to paint the transparency for the hall. Of course the painter attended this convivial celebration, which began at five in the afternoon and terminated no one knows when. It required a man of parts to remain above the table at one of those good old banquets with an unlimited supply of wine and brandy and a toast-list of sometimes thirty or forty items. No doubt Field, like most men of his time, was fully equal to such an occasion, and added his musical voice to the songs and choruses with which the proceedings were interspersed. There must have been few festive gatherings at which were not seen the popular artist's handsome face and well-dressed, portly figure, and his anecdotes of celebrated men must often have entertained a table as the decanters passed.

We find that in August he had been one of the first subscribers to the patriotic fund then being raised in Halifax for the relief of sufferers in the British and Prussian armies which had been at Waterloo. His contribution was £1/3/4.

In this year, 1815, he painted the second of his most ambitious oil portraits, a whole-length of the highly esteemed and popular, though impetuous, Lieutenant-Governor, General Sir John Coape Sherbrooke, G.C.B. (1764-1830), who had acquired renown as Wellington's second in command during the Peninsular campaign, and who in 1811 had succeeded Prevost in Nova Scotia. It is a companion picture to his portrait of the latter,

⁴⁷ Annals N. B. Soc., 1905, pp. 132 and 150.

with which it agrees in size. Field had thus painted in oils three of our successive governors, Wentworth, Prevost, and Sherbrooke; as well as two presidents of the United States, Washington in miniature and Jefferson in water-colours.

The Sherbrooke portrait, upon which I have not yet been able to detect a signature,⁴⁸ shows the worthy knight at the age of fifty-one, in full uniform — scarlet with dark-blue facings laced with gold, heavy aglets, crimson sash, white (too white) buckskin breeches, and Hessian boots. The colours, as usual, are subdued, though not quite enough in the pipe-clayed breeches. He wears the star and ribbon of a Knight of the Grand Cross of the Bath, which proves that the portrait was painted in 1815, as previous to that year he was merely a Knight Commander. His right hand is extended toward documents on a table, where also lies his cocked-hat. The background shows an olive-coloured curtain, a column, and a glimpse of clouded sky. The eyes are directed to one side. It was rarely that Field painted a hand as well as the prominent one in this picture. Although dignified in pose and appearance, and said to be a very good likeness, this portrait is not so well composed or as generally satisfactory as that of Prevost. The figure is placed a little too low, and the head appears a trifle large, being about a seventh of the height of the figure, although no doubt true to life.

A well-authenticated anecdote is related about this portrait, which is worth recording. Sherbrooke, who was very irascible and abrupt in manner, got tired of posing for the painter, and when the head was finished and the figure sketched, told him to fill in the rest as best he could. He had sat for the head, but refused to stand for the legs. A suitable substitute was fortunately found in Dr. James Boggs, late surgeon to the garrison,

⁴⁸ It is hung in such a very bad light, that I am unable to be at all sure on this point. I believe that a signature and date will yet be discovered.

whom the artist chanced to meet on Hollis Street and who consented to pose for the legs in the portrait, as the gallant general and the aged doctor closely resembled each other in the plumpness and general form of their limbs. This story, which I had often heard related in Halifax, will also be found in Kingsford's *History of Canada*, vol. 9, p. 61, as well as in an article in the *Halifax Herald*, 11th November, 1896, where the substitute is erroneously given as the doctor's son, Thomas.⁴⁹

It is said that the Prevost and Sherbrooke portraits were painted for the Rockingham or Wellington Club, at the expense of the members; but if so, they must have been very large to hang on the low walls of the country inn where those clubs met. It is possible they were paid for with provincial money. They manifestly were not the personal property of those governors, for if they were they would have been taken away by them; but they may have been presented by them to the province. It is certain that they once hung in the Province Building — their most appropriate location — for Beamish Murdoch, M.L.A., in his *History of Nova Scotia*, 1867, vol. 3, p. 391, says that "portraits of lieutenant-governors Wentworth, Prevost and Sherbrooke are preserved in the Province Building." Tradition says that one time a slight fire occurred in or near that building, which endangered the various portraits there, and they were carried to nearby places of safety, the Prevost and Sherbrooke being taken to the Merchants' Exchange Reading Room, formerly in the old city building and afterwards at 178 Hollis Street adjoining the site of the Halifax Club which was erected about 1862. C. M. Creed for a time was in charge of the reading room on Hollis Street and also secretary of the club. For a number of years the portraits have been in the rooms of the

⁴⁹ Dr. James Boggs (1740-1830), of Pennsylvania, went to Halifax in 1787 as one of the garrison surgeons, a position he held till 1810, having also been surgeon to the Duke of Kent's household. He was father of Thomas Boggs, merchant.

Halifax Club without, apparently, a very definite record as to how they were acquired.⁵⁰ It is hoped that these fine likenesses of two of the province's most esteemed governors may sometime find their way back to their earlier possessors, the government of Nova Scotia, and again hang in the Province Building where they may be viewed and enjoyed by the public.

Apropos of this, it may be mentioned that Field's portrait of Wentworth, also once in the Province Building, was for years in private hands, and came again into the possession of the province in Governor Daly's time. The same artist's portrait of Commissioner Inglefield, which likewise was in that building, was given to Admiral Samuel Hood Inglefield.⁵¹

As Sherbrooke was a very popular and able governor, as well as a distinguished soldier, Field began to engrave on copper a full-length portrait of him, which he felt would meet with a ready sale. The artist was now expecting to depart from Halifax and had decided to abandon the stationery business in which he had been engaged for nearly eleven months. Accordingly on 25th November, 1815, he made the following announcement in the *Acadian Recorder* newspaper: "Notice. The subscriber intending to leave the province for some time, has found it expedient to relinquish his business in stationary, &c., but will continue in the same house in Water Street to exercise his profession till his departure, which will not be until he has finished the engraved portrait of His Excellency Sir John Coape Sherbrooke. The subscription list will be left at Mr. James Tillon's, opposite His Majesty's Ordnance Yard, where subscriptions may be received. The price is to be the same to subscribers or no subscribers, but subscribers will be entitled

⁵⁰ See also article relating to this and the Prevost portrait in *Halifax Herald*, 11th November, 1896, founded on information obtained from Senator W. J. Almon. It is there stated that after the Rockingham Club collapsed, the pictures hung in the old merchants' exchange reading room in the former city hall, and that they were taken possession of by the Halifax Club when the reading room went out of existence.

⁵¹ Akins, *Hist. of Halifax*, p. 125.

to the earliest and best impressions. Robert Field. Nov. 25."

This Sherbrooke print was published by the artist at Halifax on 24th June, 1816, only three days before Sir John left for Quebec to assume the governor-generalship of Canada. Its size is 14.00 by 9.50 inches, and it is therefore his largest plate, the next largest being that of Lewis. The head is stippled, but the remaining parts are entirely in line, probably produced by the dry-point. Most likely its completion was hurried, which would account for the monotonous cross-hatching of the background. Probably all of the prints were tinted with water-colours. The inscription states that it was "painted, engraved and published by Robert Field."

No doubt it is after a water-colour sketch which is now lost, for it is decidedly not a reproduction, as nearly everyone has supposed it to be, of the oil portrait we have described. It differs distinctly from the latter in the attitude, especially in the pose of the arms, and in the omission of all accessories in the background. It has none of the dignity and repose of the oil painting, of which no one could form an idea from the engraving. The composition of the print is of a composite character, as it incorporates elements from both the Sherbrooke and the Prevost portraits, but without a transference of their beauty. The head, however, is really well done, and this part reproduces the Sherbrooke painting. The uniform and figure also represent those of Sherbrooke, though the latter in an exaggerated manner, particularly as regards the short straddling legs which appear somewhat grotesque; but the pose of the arms, and the positions of the sword and cocked-hat, are adaptations from his portrait of Prevost. It is odd that while the oil portrait shows the upper parts of the governor and the legs of Boggs, this engraving portrays him in the posture of his predecessor.

A dignified oil portrait of Bishop Robert Stanser (1760-1828) I think must be by Field, but the attribution decidedly needs

confirmation as only a retouched half-tone reproduction has come to my attention. It may prove to have been painted after 1817 by an English artist. Stanser was consecrated bishop of Nova Scotia in May, 1816, and arrived at Halifax in September, so that if it is by Field it must have been painted then.

Among Field's undated miniatures are three which we may confidently assign to the last year he was in Halifax, and two of them rank among the finest he ever produced. That of Lieutenant (afterwards Captain) Nicholas Thomas Hill (1792-1870), in the striking scarlet and dark-blue uniform of the Royal Staff Corps, is a truly beautiful and noble one of an unusually handsome young gentleman, and probably his best miniature portrait of a man. It is merely signed with an F, but there is good evidence that it was painted about May, 1816.

The remaining two are of Thomas King (1783-1865), paymaster of the 98th Regiment, and his beautiful wife, Elizabeth (1775-1856), daughter of John Cleaveland, and formerly Mrs. Robert Hill of Halifax. These were painted, it is said, at the time of their marriage, 30th June, 1816, and therefore are among the artist's last productions here. They are neither signed nor dated, but are certainly his work. The portrait of Mrs. King is an extremely fine one and must be included among his choicest works; but that of her husband is not quite up to his usual high standard. It is very interesting to note that these latest miniatures show about the same style of workmanship which characterized his earliest productions, proving that he had never departed from the distinctive technique he had first adopted. We notice, however, a somewhat bolder and freer touch as the years went by.

It was now a time of national peace. As a result the military and naval forces at Halifax would be reduced; the merchants had forsaken privateering, with its immense profits, for their ordinary pursuit of the West Indian and other trades, and valuable

prize vessels were no longer being offered for sale; and because of all this, money would flow less freely. During the next few years the erstwhile prosperity of the town was on the wane. Field, after having practiced here with the most conspicuous success for more than eight years, must have fairly well exhausted the list of eligible patrons of art in Nova Scotia, for he had painted most of the *élite*. This would naturally suggest that he should establish himself in a new and promising locality. The place he selected for his future career was the British West Indian island of Jamaica. This decision he had come to in the previous November, but the wording of his announcement, in which he said he intended "to leave the province for some time," would lead us to suppose that his absence was not intended to be permanent, although such it proved to be.

Before following Field to the West Indies, we shall glance at the lesser artists who worked for short periods at Halifax during the years he held undisputed sway over the artistic activities of the province. Very little is known of many of them, for they were mostly of the itinerant type.

Mention may be made of John Thomson, a portrait painter in oils, water-colours and miniature and a silhouette-cutter (for all of which his charges were fairly high), as well as a sign painter, who came from Kingston, Jamaica, early in 1809. In 1810 the amiable but sickly Eliab Metcalf (1785-1834), an American miniaturist and silhouette-cutter, was in town on one of his tours in search of profit and health. Some of his silhouettes are well done, and probably while here he confined himself to that line of work. In 1811 F. B. S. Spilsbury opened a school for teaching drawing and painting; and the same year Brown Comingo, a Nova Scotian of Dutch parentage, was painting mediocre small oil portraits and miniatures on ivory and vellum. Dr. Alexander Croke we have referred to as an amateur artist of some ability. Another amateur was Capt. John Westmacott,

Royal Staff Corps, brother of the sculptor, who was at Halifax from April, 1815, till his death as the result of a murderous attack. He had been trained in the Royal Academy school, produced some paintings of battle scenes, and had much knowledge of architecture.

A better-known man than these was John Edward Acres, a Royal Academy student who had come to Sydney, Cape Breton, early in 1815, and to Halifax in September of that year, where he practiced as a drawing-master and miniature painter till about 1817 when he returned to Sydney. Later he again came to Halifax and became fairly well known, but committed suicide about 1826. Some of his miniatures (occasionally signed "A") show very considerable skill, while others are not nearly so good. I think he also worked in oils. A professional miniaturist who succeeded Field in point of time, was Thomas Kelly, who was in Halifax in 1817, painting portraits for the moderate charge of two guineas.⁵²

None of the professional artists among these men ever competed with the highly talented and popular Field for the best patronage and the highest-paid work.

⁵² For further particulars of these artists, see *Artists in Nova Scotia*, Coll. N. S. Hist. Soc., vol. 18.

RESIDENCE AND DEATH AT KINGSTON, JAMAICA

1816-1819

I have not yet been able to ascertain the precise date of Field's departure from Halifax, although I have searched for a reference to it in the local newspapers. It was of course after the publication of his Sherbrooke print in the latter part of June, 1816. It would probably take a month or two to finish business connected with the receipt of subscriptions and the casual sales of that portrait. He would be able to leave, at the latest, by the autumn, and after that he would not choose to delay, as very few vessels went on long voyages during the boisterous winter season. We are therefore led to fix the probable time of his departure at between August and October, 1816. If the Stanser portrait were positively known to be by him, he could not have left before September.

Here must be corrected a current error for which I was responsible. For reasons which seemed sound, I formerly inferred that Field may have been in Halifax till 1818, and that he went to England before proceeding to Jamaica. Later investigation shows there is not the slightest foundation for such a supposition. The mistaken statement first appeared in Stauffer's *American Engravers*, because of information received from me, and it is also found in my paper on *Artists in Nova Scotia*, from which it has been reproduced by subsequent writers.

Although we yet know nothing definite of Field's movements from June, 1816, till about 1818 when he was settled in Jamaica, we must assume, and no doubt correctly, that he went directly from Halifax to that island on one of the many brigs trading

between those places, or that he obtained passage on a warship. I strongly incline to the latter opinion.⁵³ He could easily have learnt of the opportunity for a skilful artist in that colony from naval or military officers, or even the West India merchants of Halifax; and he had many influential friends who would furnish him with all-important letters of introduction.

We may be sure that he landed at Kingston, the chief town, and that he made it his headquarters. Spanishtown, twelve miles westward, was then the capital; but Kingston, much larger, was the principal seaport, and also had the military station of Up-Park Camp, while four miles across the harbour was Port Royal, headquarters of the navy. Later, as we shall see, he was painting for some time at Montego Bay, an important port on the northwest side of the island, to which place he must have gone about 1818. Doubtless he also worked at Spanishtown where many officials were, as well as occasionally at the estates of wealthy planters scattered over the island.

After a search made for me by Mr. Frank Cundall of the Institute of Jamaica, in Kingston newspapers, the first reference to the artist which he succeeded in finding was in the *Kingston Chronicle* of 17th March, 1819, which states: "Mr. Henry Field, the eminent artist, has lately arrived in this city from Montego Bay, where he has for some time been exercising his profession very successfully. Our readers will recollect that Admiral Douglas, on his arrival in England, presented the Royal Museum of London with a portrait of Old Hope, of the Hope estate, Liguanea. It was taken by Mr. Field, which he presented to the Admiral, and it was esteemed an excellent likeness. Mr. Field has been very happy in many of the likenesses he has taken in this island, and which he has finished in a style of superior

⁵³ A search of the *Halifax Journal* newspaper from 10th June, 1816, to the end of the year has failed to detect Field's name among occasional lists of passengers in vessels from Halifax. This strengthens the idea that he obtained passage on a warship. Such vessels left for the West Indian station late in the autumn.

GEORGE WASHINGTON
(as President)

Miniature after Stuart's portrait of 1795
Politic example. Painted 1801

No. I. XXXV

Miss HENRIETTA SPRIGG
Daughter of Richard Sprigg of Annapolis, Md.

Miniature. Painted 1795(?)

No. LIX



excellence." The same newspaper, on 1st April following, says further: "In noticing the arrival in this city, last week, of Mr. Field, the artist, we called him Henry instead of Robert. Mr. Field has taken up his lodgings at the house of Miss Fisher, at the upper-end of King-street, where specimens of his pictures may at any time be viewed."

A very remarkable fact connected with the subject of the portrait just mentioned has led to a couple of references having been made to it, whereas the artist's paintings of more distinguished but less extraordinary persons, have been forgotten. Roger Hope Elletson, or "Old Hope" as he was usually called, was an excessively old negro on the Hope estate (now Hope Gardens), then belonging to the Marquis of Buckingham, about four miles out of Kingston, in St. Andrew parish. A pseudonymous writer of 1826 says that this negro, when seen by him a few years before, was one hundred and forty-five years old, and yet that morning had walked seven miles; and his faculties, except sight, were perfect.⁵⁴ The *Weekly Chronicle*, Halifax, 10th September, 1819, has the following record of his death: "Died lately, at Jamaica, Roger Hope Elletson, of the Hope Estate, aged nearly *one hundred and forty-five years!* He was a father at the time of the great earthquake which destroyed Port Royal, 1692! Twelve months before his death, he walked from the Hope Estate to Kingston, and back again the same day." He had nearly reached the astounding age of Old Parr whose reputed years were one hundred and fifty-two.

How he happened to have the name Roger Hope Elletson, is somewhat of a mystery, as that was the exact name of a gentleman who had been chief justice of Jamaica in 1689, and also of another who had been lieutenant governor from 1766 to 1767. Apropos of this it may be noted that in 1762 a committee of

⁵⁴ *Notes in Defence of the Colonies*, by a West Indian, 1826. The author refers to Field as "of the Royal Academy," but he never was a Royal Academician, although he had attended the Academy school.

the Assembly made a report on exorbitant grants and devises to negroes and mulattoes or their illegitimate issue, in which it is said that John Elletson, Esq., whose estate was worth £6,764, by will devised Dorothy Elletson £2,000, and the residue to John Elletson, and that it appeared that they were the reputed children of a mulatto slave named Jenny.⁵⁵

Field's portrait of Old Hope was painted about 1818, at which time the artist must have been in Kingston, before he went to Montego Bay. As has been said, he gave it to Rear-Admiral Sir John Erskine Douglas, naval commander-in-chief at Jamaica in 1815-1818, who took it to England on surrendering his command in the last-mentioned year. What is meant by the "Royal Museum," to which he presented it, is not clear; and efforts recently made by Mr. Cundall to locate the portrait in London have been unsuccessful.

Of his other works produced in Jamaica, nothing whatever is known. Mr. Cundall, the foremost authority on the island's history and art, informs me that he knows of no portraits there which are attributed to Field, although there are few local ones which he has not heard of or seen. The artist had previously only come to his notice through the reference to the painting of the old negro. A request for information about him and his works, recently inserted in a Kingston newspaper, has elicited nothing; and search made in the contemporary records of some forty-five masonic lodges of Jamaica, now preserved in London, has resulted in no trace of his name being found in any of them.

Knowing his great skill, his assiduity, and the ease with which he secured the patronage of the *élite* wherever he was, we may be quite confident that while in Jamaica he painted a number of fine oil and miniature portraits of the gentry and wealthy planters as well as of the higher government officials and military and naval officers. In confirmation of this we have been

⁵⁵ *Journals of Assembly*, Jamaica, 16th November, 1762.

told that he was very successful in the island. His name has been forgotten, largely because his residence there was so brief ; for in such a case tradition soon perishes.

The reason why we are unable to find examples of his work in Jamaica, is that they were removed with other paintings, furniture, books, plate, and such family treasures when most of the old affluent landed proprietors left the island, many forever, upon the emancipation of slaves in 1834. We do not realize what an effect this event had in draining that ancient colony of heirlooms of all kinds, and where to now look for them we do not know, though some may be in England. Very few oil paintings of merit are now in Jamaican houses, and hardly one which dates as far back as Field's time.

Only the end now remains to be told. At that period yellow fever, the "yellow Jack" of the soldiers and sailors, was the most dreaded scourge of that tropical climate, and was very prevalent and particularly fatal among newcomers, such as members of the army and navy, merchant seamen, and recently arrived settlers. Although Field had not been affected by the epidemics at Philadelphia some twenty years earlier, he was finally stricken at Kingston by this virulent, infectious disease. After a characteristically brief illness, he passed away — no doubt at Miss Fisher's on Upper King Street, above the old Parade — on the evening of Monday, the 9th of August, 1819, at the probable age of fifty years, in the noontide of life and at the summit of his eminently successful artistic career. We are told that his untimely death was much and deservedly regretted. The next day he was laid to rest somewhere — but no one knows the precise spot — in an old cemetery then referred to as the "West Ground," which is obviously the disused plot now appropriately called the Strangers' Burial Ground, on West Queen Street, between West Street and Mathews Lane, not a quarter of a mile westward of the historic Kingston Parish Church in which he

had worshipped and where lie the remains of that "pattern of English courage," Admiral Benbow. The Church of England service for the dead was read by the Rev. Alexander Campbell, M.A., formerly rector at Kingston, but then of Halfway Tree Church.⁵⁶ There is no tablet to his memory in the parish church, and no stone marks his last resting-place among strangers, four thousand miles from his native land. Even his name has completely faded from the traditions of the Jamaicans in the course of the century which has elapsed.

The *Kingston Chronicle* of 11th August, and the *Postscript to the Royal Gazette* of the 7th-14th, briefly announce his death thus, following that of others which occurred on the 9th: Died, "Same day ('The same evening,' *Gazette*), Robert Field, Esq., late of Halifax, N. S., an eminent artist, much and deservedly regretted." There is no reference to his illness and no extended obituary notice, but his decease is merely recorded among those of others who had succumbed to the "fever peculiar to newcomers" which was decimating the rank and file of the lately-arrived 50th Regiment at Up-Park Camp, as well as very many other recent arrivals, and which proved fatal in the course of a few hours. Papers containing the news reached Halifax on 9th September by the brig "Nancy," which had left Kingston on the 14th, and a similar short death notice in the *Weekly Chronicle* of the 10th September, the *Acadian Recorder* of the next day, and three other newspapers of the 10th to 15th, announced to his numerous Halifax friends that the gifted and popular artist was no more. As a coincidence we find simultaneously recorded the decease of the aged negro, "Old Hope."

⁵⁶ The following is the original record in the register of Kingston burials for 1819: "August 10th. Robert Field — artist — W. G. Alex^r. Campbell, Offg. Minister." The letters W. G. mean West Ground and denote the place of interment. The location of the grave in the cemetery is unknown. Rev. A. Campbell was rector of Kingston Parish Church, 1805-1813, and of Halfway Tree Church, three miles distant, 1813-1858. Owing to the many deaths in Kingston in August, 1819, he must have assisted the rector, Rev. I. Mann, by officiating at some burials in the latter's parish.

Field left no direct descendants, for, so far as we know, he never married.⁵⁷ No will of his, no letter of administration or inventory of his estate is recorded in the probate registry of Jamaica from 1819 to 1830, or at Halifax, so that we are unable thereby to trace his relatives.

After his death, as the years went by and new generations came into being, his name began to be forgotten, and some of his beautiful works were attributed to other artists or their authorship completely passed into oblivion. In Halifax alone there lingered some tradition of the well-dressed, gentlemanly and highly popular painter; but even there the memory was much dimmed by time. Only now, after more than a century has passed, are we beginning to fully realize the genius and skill of this British-born artist who for twenty-five years laboured, with marked success, in a new republic and the colonies; and only now are we striving to piece together the tattered and lamentably scanty records of his busy life, to learn something of him as a man, to list his many fine productions, and to at last give him the credit which he so thoroughly deserves.

In closing this account of Field's life, it may be found convenient for reference if we present a tentative summary of the principal places in which he resided, with approximate dates, so far as our present knowledge permits. He was in England from his birth, about 1769, to the end of February, 1794, or nearly twenty-five years. On arriving in America he was in Baltimore, Md., for a few months from May, 1794, and for short visits at other times; in Philadelphia, Pa., from late in 1794 to about 1800; in Georgetown and Washington, from August, 1800, to at least August, 1801; on the Eastern Shore and in Annapolis,

⁵⁷ Should anyone see the Catalogue of a Loan Collection of Miniatures, Newport, R. I., 1890, in which are listed portraits of "Robert Field of New Jersey" and "Mary Field (his wife)," which miniatures had been "taken to England by Paul Jones, the naval hero, to be reset," I may remind him that Jones died in 1792, and that they have no connection with Field the artist.

Frederick, and Baltimore, Md., from 1802 to near the middle part of 1805; in Boston, Mass., from that time till May, 1808; or a total of fourteen years in the United States. Then he was in Halifax, Nova Scotia, from the last date to the latter part of 1816, or over eight years. Finally he was in Jamaica, W. I., from then till his death in August, 1819, or nearly three years.

PERSONAL DESCRIPTION AND CHARACTER

In forming an idea of the appearance, character, and general accomplishments of a man like Field of whom little is known, we have to generalize from casual tell-tale expressions of his contemporaries, which indicate those physical and mental characteristics. Unfortunately Dunlap, though he met this artist, never became acquainted with him, otherwise we would have learnt much from that gossip and entertaining writer.

Although no portrait of Field has come to light, yet we learn something of his appearance from Rembrandt Peale who tells us that the artist, when a young man of about thirty, had "a fine portly figure and a pleasant countenance," and furthermore that he was "fat and lazy," but this expression "lazy" only refers to muscular inactivity, for he was very far from being indolent mentally or in his profession. Dunlap says "he was a handsome, stout, gentlemanly man, and a favourite with gentlemen." A further confirmation of his stout form is found in the fact that at Halifax he needed "a good strong horse" to bear him.

He was fastidious about his dress, and was once so loath to soil his shoes by stepping into a puddle or to avoid it by a short detour, that he paid a negro to carry him over; while tradition in Halifax has it that he was quite a dandy. One of the Lawsons of that town — doubtless Hon. William, whose portrait he painted — related that he remembered the jaunty gilt tassels on the tops of the artist's highly polished Hessian boots.⁵⁸

These traditions as to his general appearance and costumes may be supplemented through a knowledge of the prevailing

⁵⁸ Statement of late J. S. Macdonald to the writer.

fashion of the period. Powdered hair and the queue with its bow of black ribbon, which had previously been worn, had gone out about 1800 with the three-cocked hat; and short side-whiskers just in front of the ears (the beginning of "mutton-chop whiskers") were seen on the otherwise clean-shaven face. On the head a low sort of top-hat was worn. The costume consisted of a black or dark-blue, double-breasted tail-coat, with black, or less often gilt, buttons; buff-coloured or white waist-coat; white cambric cravat or neckcloth, with a low, pointed shirt collar in later years, and a daintily frilled shirt-front; very tight breeches, usually black but occasionally white, which went into the tops of high Hessian boots for street wear, or were worn with stockings and buckled shoes on dress occasions; and to these must be added a watch-fob with gold seal and a snuff-box. Thus we can truthfully visualize the artist's dress about the year 1810. His costume in Jamaica, at a later date, would be similar, but with white linen waistcoat and trousers, and a wide-crowned beaver hat.

Of his character we have some knowledge. We know that he had the manners of a well-bred gentleman, and that his friends were all men of social position and culture. This is borne out by Fraser, the miniaturist, who tells us that while in Boston the Englishman "associated with the first circles."⁵⁹ A legal document styles him "gentleman," a term not then loosely applied; Dunlap describes him as "an English gentleman" and a "gentlemanly man"; and the death notice refers to him as "esquire," which also indicated good social standing.

He was a great favourite among his gentlemanly associates. His very rapid promotion to master of the most aristocratic masonic lodge in Halifax is additional evidence of his popularity. His presence at levees, balls, banquets and other convivial gatherings, shows that he was fond of good company and a jovial

⁵⁹ A. R. and D. E. Huger Smith, *Charles Fraser*, N. Y., 1924, p. 18.

time; and not having the ties of home and family he was free to amuse himself as he choose. Everyone then drank much wine and brandy, but we note that our artist also indulged in the harmless but then quite expensive habit of tea-drinking, which at that period was a vogue in fashionable circles.

He had a genial temperament and a strong sense of humour and could laugh heartily even at his own expense; for it is related how, on the occasion when he had hired the Maryland negro to pick-a-back his bulky body over a puddle, he was so convulsed with laughter at his own ludicrous position as almost to shake himself off the back of the aged dinky.⁶⁰

That he was of a kindly and generous disposition we may judge from what Charles Fraser says about the many attentions the latter received from him in Boston, as well as from his gift of a valuable signed portrait of the recipient to a lad at his lodgings in Halifax, the presentation of a transparency to the North British Society, and his readiness to help freely with his professional skill on occasions when he was appealed to. Although his income must have been considerable, yet, like men of his type, he seems to have been a liberal spender and therefore not given to laying by money.

Besides his outstanding accomplishments as an artist, he was fond of music and possessed a voice so good that it was called into use during public festive gatherings and no doubt also at many private ones. He wrote a scholarly hand and possessed a literary style which evidenced a good education; while his apt quotations from Milton and Goldsmith, in one of his letters, show that he was quite familiar at least with the works of some of the poets.

An artist of his temperament could not but be a good conversationalist, for his daily work furnished unequalled opportunities for exchanging opinions and information with men of the high-

⁶⁰ See letter of Rembrandt Peale quoted on page 21.

est mental, social and official standing, and there is evidence that he availed himself of such opportunities. This communion with persons of all schools of thought would necessarily make him well-informed and broad-minded. His store of racy anecdotes of the very many celebrities he had met, and his reminiscences of his own adventures in various places, would be deeply interesting themes with which to entertain his sitters and friends.

There can be no doubt that he was a member of the Church of England, and this is supported by the fact that he was buried by a minister of that denomination. We know that he associated with the masonic fraternity in various places, and he was also a member of St. George's Society wherever such a national organization existed. He retained his loyalty to his native country while living in another land, and removed to British territory as soon as war was imminent, there joining the volunteer force which stood ready to resist an expected attack.

FIELD'S WORKS

PORTRAITS IN OIL-COLOURS

On comparing the number of Field's known oil portraits with that of his miniatures on ivory, we find that they are nearly equal. But as many of his works in oil are as yet unrecognized in the United States, and if brought to light would materially add to the count of those in that style, we give first place to his productions in the more important medium. It is clear that in his later years he devoted most of his time to the painting of life-size canvases, and he then referred to himself primarily as a painter in oils.

Size. His productions are mostly bust portraits, but other sizes are often met with. He painted a few small mahogany panels (13 x 11 and 10 x 8 inches), namely the Brinley, DeWolf, Eaton, and Fraser examples; a few head-size canvases (24 x 20), such as the two Almons, Belcher, and Morris; very many — about half of his total production — three-quarter-size canvases (30 x 25), which size was also Gilbert Stuart's favourite; a couple of kit-kats (36 x 28), such as the Inglefield and Tobin; two or three small half-lengths (44 x 34), such as the Wentworth and Inglis; only one or two full half-lengths (53 x 42), the R. J. Uniacke and the doubtful Marshall; and but two whole-lengths (96 x 60), the Prevost and Sherbrooke. The first three sizes usually have plain backgrounds, while the half- and the whole-lengths are embellished with accessories.

The Wentworth portrait seems to be on fine, diagonally-twilled canvas glued to a mahogany panel; but on closer examination it may prove to be on a panel planed to imitate a canvas surface. Most of the others are on ordinary canvas of moder-

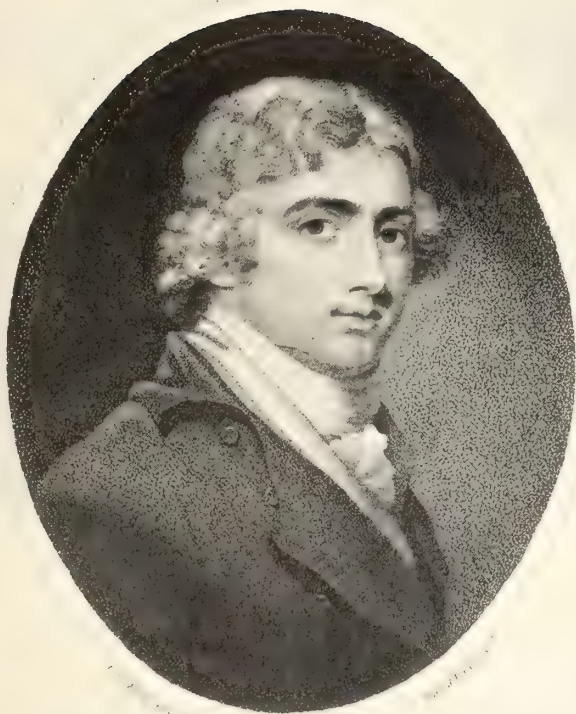
ately coarse texture, with wedged stretchers. A creamy-tinted priming can be seen at the edges of some of his pictures.

Composition. There is a proper balance between the figure and the unfilled space, so as to produce a satisfying breadth and fullness.

Most of the portraits show the body down to the chest or nearly to the waist. The head and body are turned more or less to one side; and the light always comes diagonally downward from the side where the greater part of the face is shown, consequently the shade is on the narrower side of the face. In the Brinley portrait the body is towards the left, while the head and eyes are to the right, in which respect it is unusual. He never painted in oils a true full-face or a profile, although some approach nearly to the former. One of his faults is that the pose of his bust portraits is somewhat similar, which is, however, difficult to avoid in small canvases.

The eyes, nose and mouth are very carefully and beautifully drawn. The eyes look at the spectator, except in the portraits of Brinley, Dr. Croke, Prevost, Sherbrooke, and Uniacke; and only one reflection appears in the pupil. The ears, being inconspicuous, are not so carefully represented, and this assists in riveting attention upon the face. The sitter almost always has an expression of thoughtful repose and dignity, and a smile is rarely, if ever, depicted. His men and women are elegant and refined, aristocratic and noble, and yet each is stamped with distinct individuality.

His hands are usually poorly drawn, and tradition says he had difficulty in properly representing those members; but he did not hesitate to introduce them unobtrusively in his larger works. The near one occasionally shows, and the other, when seen, rests on a table or chair. His best hands — and they are really worthy of praise — appear in the portraits of Uniacke, Inglis, and Sherbrooke. Those of Inglefield are poorly done.



JOHN EDMUND HARWOOD Comedian

JOHN EDMUND HARWOOD
Comedian of Philadelphia, Pa.

Engraved by D. Edwin after a Portrait, supposed to be in oil, by Robert Field, painted about 1798

No. III



MRS. REBECCA ALMON
Wife of Dr. Wm. J. Almon of Halifax, N. S.
Portrait in oil
No. VII

In a couple of instances the hand is gloved, as in the Prevost and the doubtful Marshall. Often there appears part of a chair covered with dull-red material.

His sitters are in the dress of the period, varying according to whether an old or a young fashionable person is portrayed. In the case of men, civilians are mostly in a grayish-black, double-breasted, tailed coat, with high, turned-down collar, lapels and black buttons; but occasionally a dark-blue coat with gilt buttons is worn. The waistcoat is buff-coloured or sometimes white, and it has an upright collar. About the neck is a white cravat or neckcloth (black only with military and naval uniforms), below which is a frilled shirt-front; while in later portraits a low shirt-collar appears. Queues and powdered hair were retained by a few older gentlemen, such as Wentworth; but after about 1800 most men wore unpowdered short hair, the curly or wavy locks being picturesquely tousled. Short side-whiskers are usually represented in portraits of younger men.

The Inglis, Stanser, Prevost, Sherbrooke, Harper, Inglefield, Shortland, and Croke portraits gave scope for representing picturesque costume, they bring in canonicals, uniform, or judicial robes. In all cases, however, the dress and its colours are very carefully subordinated to the head.

His ladies are usually in white, low- or less often high-necked, ruffled dresses with high waist-lines, of the *directoire* and *empire* styles; and a coloured scarf is usually draped about the shoulders and arms. The hair is in graceful curls on each side of the forehead; and married ladies normally wore a white lace or muslin kerchief, a cap, or a bandeau upon the head. Jewelry is never seen.

Various accessories are introduced in the half-lengths. Thus the Gray portrait shows a paper in the hand, a table with book and inkstand, a column, curtain, and a bit of landscape; and the Uniacke one, a snuff-box in the hand, a table with documents

and inkstand, shelves of books, and a draped curtain. The Sherbrooke whole-length is somewhat over-loaded with accessories; the simpler waste-land and lowering sky of the Prevost have a more pleasing effect.

Colour. His colouring, while rich and mellow, is unobtrusive in tone and never even suggests garishness. The flesh-tints of men are life-like and often of a healthy, fresh, ruddy hue; and some pearly tones are lightly worked into such parts as the temples and about the eyes, while cool greys appear about the shaven upper lip and sides of the chin. The red of the lips is subdued to a quiet, pale carmine tint. The shading of the flesh is expressed in varying reddish-browns (probably burnt-umber or a similar pigment), but does not appear at all muddy. The carnations of his women vary according to their complexions. Most of them are of normal hue, but a few are rather ruddy, while in Miss DeWolf we have a typical brunette.

The backgrounds of his smaller portraits, 30 by 25 inches and less, are usually a void, coloured with an olive tint in which raw-umber distinctly predominates; passing into a darker tone (approaching vandyke-brown) above and on the side whence the light emanates. Thus the lightest part of the background is brought into contrast with the shaded side of the face. This olive-coloured background is decidedly characteristic of Field's portraits. In the companion pictures of Porter and Cochran he departed from this practice and painted a fawn-coloured background with a red curtain. The panel of Miss DeWolf has another unusual background, which is bluish-brownish-gray; and the portrait of Mrs. Almon is the only one in which red-brown is used. In the effective Harper portrait we have dark clouds and pale-blue sky. Mention has been made of the elaborate backgrounds of some of the larger canvases.

His palette probably consisted of the following or closely related pigments: flake-white, vermilion, rose-madder, light-red

or burnt-sienna, yellow-ochre, indigo, vandyke-brown or burnt-umber, raw-umber, and ivory-black.¹ The dark "navy-blue" of nautical uniforms has assumed a slightly greenish tone, owing to a change through long exposure to light.

Technique. The modelling is excellent, so that the head stands out in very marked relief. In fact he handles light and shade in a masterly manner, both as to balance of one mass with another, and so as to produce rotundity. His outlines are somewhat broken and retire into the background.

The face is mostly quite smoothly finished; but about such parts as the forehead we often see decisive touches of a broad brush. The highest lights, particularly about the costume, are somewhat thickly applied. Impetuous brush marks frequently appear in the cravat, shirt-frill, the lace on ladies' gowns, and the bullion of officers' epaulets, as well as in other parts of the clothing, in accessories, and sometimes in the background.

To my mind nothing is suggestive of one used to working closely on miniatures. When he painted in oils he detached himself from miniature methods. It was his work in oils which helped to produce such vigorous portraits on ivory.

Signature. About eighty-four per cent of his portraits are neither signed nor dated. So far his signature and date have been detected on eight pictures, namely, the bust-portraits of Mrs. Croke and Hon. A. Belcher, and the small panel of G. Eaton, all of 1808; the Bishop Inglis half-length of 1810; the Attorney-General Uniacke half-length and the Governor Prevost whole-length of 1811; and the Commander Harper and Dr. Porter bust-portraits of 1813. So difficult is it to detect some of his inconspicuous signatures, that I feel certain that a few others are thus marked, particularly among those which have been re-

¹ Gilbert Stuart's palette is said to have been white, vermilion, lake, yellow-ochre, antwerp-blue, burnt-umber, and ivory black. For shadows he used black, vermilion, burnt-umber, and lake. We note that raw-umber, which Field used most extensively in his backgrounds, is omitted from Stuart's palette.

Your
Obedt humble Servt.

Robert Field

A

R Field

1813

B

RF
1798

C

RF
1803

D

F

E

SIGNATURES OF ROBERT FIELD

- A. Written signature to letter to R. Gilmor, 1795. Natural size.
B. Signature on oil portrait of Commander Harper, 1813. Natural size.
C. Signature on miniature of Dr. Ewing, 1798. Enlarged 3 times.
D. Signature on miniature of Mrs. M. Chase, 1803. Enlarged 3 times.
E. Signature on miniature of Lieut. Hammill, 1813-4. Enlarged 3 times.

ported to me as not bearing his name. I believe the Sherbrooke whole-length will prove to be signed when examined in a better light. Strange to say the portrait of Wentworth is apparently without a signature.

To the above-mentioned eight portraits, at least, he affixed his mark of approval, and he must have been satisfied that they fully represented his skill as an artist.² They are all signed "R. Field," except the Prevost, which is marked "Rob^t. Field," in simple upright capitals and "lower-case" letters, devoid of flourishes, and placed horizontally on the lower part of the background or other inconspicuous place. Just below the name is inscribed the date.

Prices. Field never published a scale of his prices. Valentine, a less-skilful local artist of Halifax, charged ten pounds in 1837 for a portrait 30 by 25 inches, and I think the gifted and fashionable Field must have received in this province at least a hundred dollars for a canvas of that size. That his sitters were all people of wealth shows that his charges were decidedly high.

His best works. At the present time, when Field's oil portraits have not all been personally examined, it is difficult to make a satisfactory selection of his best works. Among his finest portraits of men, however, must be included his superb bust-portrait of Commander Harper (1813) which probably is unsurpassed by any of his works and might have come from Raeburn's studio; his noble whole-length of Prevost (1811), and the somewhat less pleasing one of Sherbrooke (1816); the dignified Wentworth; the equally dignified Bishop Inglis (1810); the masterly portrayal of the scarlet-robed Judge Croke (1808); Attorney-General Uniacke (1811); Captain Inglefield, a portrait which arrests attention; Hon. Andrew Belcher (1808); Lieutenant Marshall (if it is Field's); as well as John Fraser,

² My opinion is that the Eaton portrait was signed only as a personal favour to the young man it portrayed.

Hon. M. Wallace, William Bowie, John and William Lawson, Captain Maynard, Dr. Porter (1813), and others.

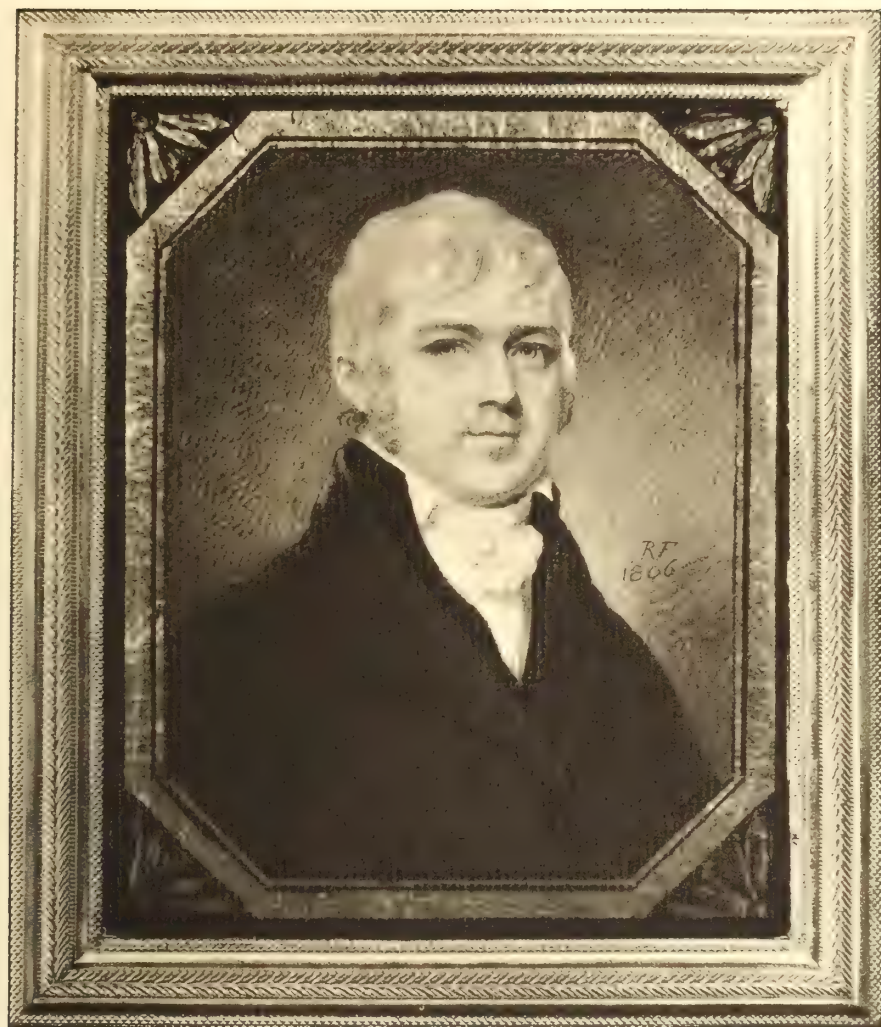
Among his portraits of ladies we must specially mention those of the matronly Mrs. Lawson which could hardly be surpassed as a vigorous and masterly portrayal of strong character, and the beautiful and stately Mrs. Croke (1808) which is probably the most graceful of these portraits; as well as others of Mrs. Almon, Mrs. Prescott, Miss Uniacke, the girlish-looking Mrs. Brinley and the brunette, Miss DeWolf. The two Croke portraits are a beautiful and well-matched pair, for each emphasizes the merits of the other.

His ability as a portraitist in oils. A critical examination of his works in oil proves him to have been one of the most talented portrait painters of his period in America. I feel that they should place him reasonably near such a distinguished portraitist as Gilbert Stuart, the American artist with whom he may best be compared. Although Stuart surpassed him generally, yet a number of Field's finest productions compare most favourably with some of the former's far better-known canvases, and I believe that a few of the choicest will be found to excell some that the great American produced when his brush was overtaxed by throngs of importunate sitters. Elsewhere I have referred to the probability that some of the Englishman's earlier portraits in private ownership in the United States are being attributed to Stuart and other well-known American artists — a matter which connoisseurs should investigate. Of British artists of that period Field's works remind us most of those of the Scottish portraitist, Raeburn. Field's contemporaries evidently had a due regard for his eminent genius as a painter in oils, and it was only a succeeding generation that began to forget the author of his masterly productions.

FRANCIS DANA IVTH

Water-colour Portrait. Painted 1806

No. CXXXIV



PORTRAITS IN MINIATURE AND WATER-COLOURS

The flesh-tints and backgrounds of Field's miniatures and water-colour portraits are finished with short intersecting lines, termed hachures; this bold and effective method being known as hatching. It was the style adopted by some great English artists, such as Cosway, Engleheart and the Plimers. He thus differs from those who laboriously worked up those parts with innumerable dots, which method is called stippling. It was with reference to this characteristic that Trott said that Field's work was too much like engraving.

His earlier miniatures do not differ much in workmanship from those of a later period, except that in the latter the hachures of the face are not quite so close together, the style is usually a little bolder and freer, and the relief perhaps more pronounced. Taken generally his later work is more mature in character.

Size. His miniatures, as differentiated from water-colour portraits on paper, are always on ivory, almost invariably oval in form, and vary in size from 2.50 by 2.00 inches to 3.62 by 2.82, and average 3.03 by 2.44 inches, exclusive of the frame. One rectangular miniature on ivory is known, that of Sargent, and it measures 5.05 by 3.95 inches. The United States portraits are usually in plain, narrow, oval gold cases or locket, with a fixed suspension-ring; and often a lock of the sitter's hair is inserted in the back, which part is sometimes set with pearls and otherwise ornamented. An extreme instance of such embellishment is found in one of the Martha Washington miniatures. The Nova Scotian portraits are nearly all in rectangular, pol-

ished black papier-mâché frames, with an inner gilt oval, and a gilt escutcheon and ring for suspension.

His few water-colour portraits on thin bristol-board or heavy drawing-paper, usually vary in size from 5.40 by 4.23 inches to 8.90 by 7.40 inches, while one (the oblong Jefferson) is as large as 13.00 by 9.50 inches. They are mostly rectangular, and those under 6 by 5 inches have truncated corners. His only known pastel portrait is 5.25 by 4.75 inches.

Composition. The composition of a miniature usually gives little scope for variety, except such as is furnished by the sitter. Field's portraits in this style show the head and bust, or rarely to the waist. With two exceptions the head and body are more or less turned toward one side, the latter often to a greater extent than the former. This pose is referred to as a "three-quarter face," although the deflection varies considerably. The only full-faces are found in the portraits of Mrs. Key and Mrs. Chew. He never painted a profile.

The background, though usually plain, not infrequently presents a clouded effect; and in a few portraits, mostly of ladies, we see a draped curtain and perhaps a column, with or without landscape and sky.

There is precisely the correct proportionate amount of figure to background, so that the portrait fills the space to a satisfying degree. As a result the head appears relatively large. The height of the head goes about two and a half times into that of the oval; and the centre of the latter normally falls at the mouth or chin. In a few earlier works the head is a trifle smaller.

The head is carried in a grand, dignified manner, so that we are struck by the refined, aristocratic air of the sitter. This is far from saying there is expressional monotony, for each portrait is a spirited individual likeness, truly reflecting the subject's character.

Draperies never assert themselves to the disadvantage of the

head. The latter is the centre of attraction; so that it is only when the eye wanders, that we notice the beautiful lines of the costume. This skilful subordination is particularly apparent when a scarlet uniform is represented.

The drawing is precise, but so subtly worked upon that the outlines are ethereal and receding. The eyes, nose and nostrils, and the mouth (the depressions in the corners of which are very carefully formed) are drawn and modelled with the rarest combination of precision and delicacy. Their beauty cannot be excelled. We are tempted to examine them with a lens, and on doing so are rewarded by their elegant form, as if they had been well-depicted on a life-size canvas. One miniature was still perfect after having been photographically enlarged to several times its original size. Ears, however, are represented with much less care. The hair is arranged and drawn in a charming manner; and although mainly represented by curving strokes, it is only in rare instances that it appears wiry. The eyes almost invariably look at the spectator.

As in his oil portraits, the light always comes diagonally from the upper part of the side from which the head is turned, so that the narrower side of the face is in shade. The lightest part of the background adjoins this shaded side of the head. Light and shade are admirably balanced and are so handled and the modelling hachures so directed as to bring the head into strong relief. This conspicuous rotundity is characteristic of all his work and shows that he was a master of the effect of properly placed masses of light and shade in expressing convexity.

Colour. His colouring is very beautiful. It is tender, usually light in tone, and devoid of any heaviness. The colours are modified to express reflected tints, effects of light and shade, and to prevent garishness. Thus through restraint and subordination, harmony and breadth are maintained. The shading of the flesh is of a maroon-brown tint resembling brown-madder. The

colour of the lips is considerably subdued. His water-colours on paper necessarily are much duller and have not the translucent quality of his works on ivory.⁴

Technique. One of the great charms of Field's miniatures is the confident and dashing, yet accurate, manner in which they are executed. There is no hesitation or fumbling in his touch; nothing cramped or trivial. Everything indicates a vigorous, swiftly-working mind. It is therefore clear that he painted with a sure hand and great rapidity, the result of genius, thorough training and extensive practice. This was further promoted by his work on large canvases which made him scorn "littleness"; so that instead of his miniature work degrading his style in oils, his experience with the latter medium helped him to execute his minute portraits with a vigor which a man who was solely a miniaturist could not so readily have acquired.

He produced his modelling and other final effects by cross-hatching; making no use of stippling. The flesh received a thin wash of colour; over which curving hachures, usually of a somewhat maroon-brown tone, were applied in a rapid yet delicate manner, which effectively produced relief in the features and depth and atmosphere in the general tint. This hatching was not so closely spaced as to appear like a wash of colour, nor so widely as to unduly attract attention.

While many of his earlier flesh-tints are slightly more closely hatched, the curved hachures in his latest portraits (the Hill and others for instance) are laterally spaced so that about five to seven occur in a width of a tenth of an inch. In rendering the flesh of women he used strokes somewhat more delicate and closer spaced.

The backgrounds are boldly and conspicuously worked-in with two series of more widely spaced, rather acutely intersecting, short hachures or strokes of the brush. One series has a

⁴ It may be of interest to note that there is reason for believing that he used Newman's colours.



HON. ANDREW BELCHER
Merchant of Halifax, N. S.

Portrait in oil, signed. Painted 1808

No. IX

diagonal direction from the upper part of the right-hand side, to the lower part of the left-hand one; while the intersecting series is nearer vertical, but still inclined in the same direction; the angle between the two being about thirty to forty degrees. The direction of these hachures is always the same, no matter from which side the light emanates. Any miniature with semi-horizontal hachures is not his. In the Hill and other portraits about four of the strokes occur laterally in a tenth of an inch; and they are from a tenth to fifteen-hundredths of an inch long, a few being as much as two-tenths. In his larger water-colour portraits on paper, the spacing and length of the hachures are somewhat increased. This spacing is also found in the curved lines of the hair, and sometimes in hatched shading in drapery.

As is usual in miniature work, coloured costumes are broadly painted with opaque colour; a few well-placed darker touches, or occasionally a considerable amount of hatching, being superimposed for effects of shade. In early portraits of men whitish stippling appears on the coat-collar, and it has been suggested that this represents fallen hair-powder, but we see it in the Kerr portrait where the hair is not powdered. In lace on ladies' dresses, and the neckwear of gentlemen, a very few touches of chinese-white are used for the highest lights. If gold paint happens to be used on officers' lace it is applied with extreme caution, but usually it is absent. Curtains, columns, clouds and sky are cross-hatched in the same manner as ordinary backgrounds.

Signature. Field's United States miniatures are almost invariably signed R. F. with the date below. On the very early one of Henrietta Sprigg (1795?) there are initials but no year. These marks are nearly always placed on the lower part of the background and are sometimes quite inconspicuous. The letters are ordinary Roman capitals, neatly formed, about .07 inch high, and rather tall for their width. Of his numerals, 1, 2,

4 and 6 are considerably shorter than the others; 6 extends above these, and the remaining figures extend below the line.

He painted some unsigned miniatures in the United States, as he also did in Nova Scotia; but they are extremely few. The ones which appear to be unsigned are those of Samuel Love (1800?), the Bolivar Washington (replica, 1801), Mrs. Brodeau (1801?), and Robert Jenkins. Unsigned miniatures attributed to him should be regarded with doubt until verified by critical comparison with signed examples.

On the other hand several Field miniatures have been detected among those attributed to the less skilful Rembrandt Peale. This is owing to a mistake in reading the initials. Peale's name is well known because his career was a long one, while Field was in the United States for but fourteen years. "Rembrandt Peale" miniatures should be examined to ascertain if any are by the less-known artist. Of eight "Peales" shown at a recent exhibition, three have been correctly assigned to Field. Fortunately a Field signature may be accepted at the present time; but in future years the faker may make his presence felt, and then such an inscription will carry less weight.

Miniatures painted at Halifax vary with regard to the presence or absence of a signature and date. Of seven examples of this period we find that (*a*) three are undated and bear merely a neatly painted F, of about the size mentioned and also rather tall for its width, in the lower or middle part of the background, and usually inconspicuous because of its colour; (*b*) three bear neither signature nor date, although two of them are very beautifully executed; and (*c*) one, the earlier Clarke portrait, is initialled and dated, R. F. 1810, just as in the United States examples. The single initial without date I consider to be his typical signature in Nova Scotia; as the two initials with date were at an earlier period.

His water-colour portraits on paper are mostly signed R.

Field or R. F., with date below; but a few (the Jefferson and Mathew ones) are unmarked. The pastel portrait of 1804 is signed R. Field with date. The signature is normally in the lower part of the background, but in one instance it is on the limb of a tree.

Prices. We have said that Field never announced his scale of fees. Rembrandt Peale, however, tells us that his miniatures "commanded good prices." Mrs. Thornton gives us a definite idea of their value, when in her diary for 1800 she informs us that he exchanged two miniatures, worth fifty and forty dollars each, for a horse, saddle and bridle. This is confirmed by John Pintard's statement in his journal for July, 1801, that "Mr. Field executes capital large miniatures of the President [Washington] for fifty dollars each, without the framing."⁵ R. H. Goldsborough notes in his account-book that on 6th May, 1802, he presented the artist with £ 11/5/0 for his miniature. Dunlap says that Malbone in 1805 received fifty dollars for a head; so that the works of these two miniaturists were rated of equal value by their contemporaries. Field's charges were high, and the names of his sitters show that only the wealthy could avail themselves of his skill. At the present day, choice and particularly interesting examples of his work occasionally command a price which is in three figures or possibly more.

His best works. In the case of a miniaturist like Field, whose works are so uniformly of great merit, it is extremely difficult to single out some for special mention. A list, however, of his best productions on ivory would include the following portraits of gentlemen, of which I have seen the originals or photographic copies: Lieutenant Hill (1816), which is one of his very choicest, the artist Sargent (1806), which is a fine and striking work, the two of P. H. Clarke (1810 and c. 1813), particularly the earlier one which Malbone hardly could have

⁵ *Cent. Mag.*, May, 1890, p. 16 footnote.

excelled, Lieut. Hammill (1814?), Dr. Ewing (1798), B. Stodert (1798), R. H. Goldsborough (1802), and J. Gibson (1805), as well as J. Earle (1802), J. K. Henderson (1798), Governor Mercer (1803), an Officer of the United States Army (1800), R. Loockerman (1803), J. L. Kerr (1800), B. F. C. A. Dashiell (1803), J. Gittings (1796?), Col. Stuart (1802), P. Hagner, and others, some of which, like the very fine unsigned Jenkins, I have not seen — in fact it is difficult to refrain from including almost the entire list when nearly all are so worthy of commendation. The two beautiful groups of Washington portraits (1801) are not referred to, only because they are adaptations of other men's works.

Special mention must be made of his only known miniature of a youth. It is a strikingly lovely one of a beautiful, blond-haired, dimpled-chinned lad, Charles Ridgely (1800), which is an artistic gem which could hardly be surpassed by any but the greatest painters. It shows how charmingly and with what a sympathetic, tender touch he could portray the unaffected expression and fresh complexion of one who was just passing boyhood. The technique is beyond criticism. It is decidedly one of the most exquisite portraits on ivory he ever produced.

His portraits of ladies are extremely delicate and lovely, and imbued with refinement, elegance and grace. To discriminate among them is likewise difficult. Those of Mrs. Key (1803?), Mrs. King (1816), Mrs. Loockerman (1803), Mrs. Williams (1805), and Mrs. Chase (1803) seem to stand out because of their surpassing beauty; while those of the aged Mrs. Washington (1801) and the graceful Mrs. Ringgold (1800) are also lovely. Almost equally fine are the portraits of the girlish Miss Sprigg (1795?), Mrs. Mercer (1803), Mrs. Earle (1799), Mrs. Shaaff (1800), and others.

Among his water-colours on paper the unfinished portrait of Jefferson (c. 1797) is preëminent because of its soulful qualities;



MRS. JOANNA BRINLEY
Wife of William Birch Brinley
Afterwards wife of Hon. S. G. W. Archibald

Portrait in oil Painted about 1780

No. XIII

while noteworthy are those of F. Dana (1806), a Gentleman (1803), and Mrs. Marshall (1808).

His ability as a miniaturist. It is beyond question that Field was a superb miniaturist, excelling in all the qualities of composition, design, colouring, expression and execution, as well as in the subtle attribute of grace and the ability to portray character. There is hardly one of his miniatures which is not a true work of art. His contemporaries, Rembrandt Peale the artist, Charles Fraser the miniaturist, and Robert Gilmore the connoisseur, recognized his ability; while Mr. Bolton, himself an artist, in his recent work on the early miniaturists of America, lays stress on his skill, ranking him with the greatest American artists in that style, Edward Malbone, Charles Fraser, and Benjamin Trott.

If we admit that Field was not Malbone's equal, and I suppose we must gracefully accept the prevailing verdict in this respect, he was at least very close to him in skill; and I certainly believe, from an examination of photographs of their works, that he surpassed the two others — Trott most decidedly — of the brilliant quartet in which he is placed.

ENGRAVED PORTRAITS

Style. Field had received instruction in engraving at the Royal Academy Schools, and as a young man he produced some mezzotints. On his arrival in America he abandoned that beautiful style and worked in stipple, in most cases supplemented with lines.

His first American engraving, that of Washington (1795) after Walter Robertson, is in pure stipple throughout. But beginning with the Shakespeare portrait of the same year, he combined lines with stippling when representing dark drapery; and finally in his last plate, that of Sherbrooke (1816), we find that, with the exception of the head, the entire plate is in line, even the dotted background which had before appeared being replaced by less-pleasing cross-hatching. This freely-rendered line-work was evidently produced with the dry-point.

His ability as an engraver. I have examined photographs of two of the three mezzotints produced by him in London. One is a portrait of the poet-laureate, Warton, about 1792, after Hodges' engraving. While it has some merit, it is the work of a novice. The other is a large portrait of John Lewis, after T. Stewart's painting, published in 1793. It shows most decided increase in skill, and is an excellent example of mezzotint scraping, one for which the young artist deserves much praise. It is his best production in this style.

Of the seven engravings known to have been produced after he came to America, the most beautiful is that of Jefferson (1807) after Stuart, which is worthy of high commendation. C. H. Hart informed me that it is "one of the finest stipple prints in the style of Bartolozzi that I know. It was his best plate, and



HON. DR. ALEXANDER CROKE
Judge of Court of Vice-Admiralty, Halifax, N. S.

Portrait in oil. Painted about 1808

No. XVI



MRS. ALICE CROKE
Wife of Dr. Alexander Croke of Halifax

Portrait in oil, signed. Painted 1808

No. XVII

from the marked inferiority of the others, I should think he had been experimenting." The inferiority of the others is not so apparent as this would lead us to suppose, and there is no indication that he had been merely experimenting, as his earlier plates are all examples of conscientious, purposeful workmanship, leading up to this fine print.

The large portrait of Hamilton (1806) after Trumbull, deserves more praise than it has received; as does the equally good one of Nelson (1806) after Abbot. These three prints were published at Boston, and I consider them, with the Lewis mezzotint, to be his best productions.

The miniature-sized Washington (1795) is carefully engraved, but the book illustration of Shakespeare, of the same year, is poorly done and besides is not a faithful reproduction.

One of his least satisfactory prints, though the last one, is the whole-length of Sherbrooke (1816). The stippled head is excellent, but the composition is spoilt by the awkward legs and the criss-cross background. I believe that its completion was hurried. To draw attention from an unsatisfactory result he washed the print with colours.

Despite the beauty of his Jefferson print and the high quality of some others, particularly the mezzotint of Lewis, his skill as an engraver must be placed after his sustained eminence as a painter. It is evident that he did not devote much time to that style of work. Three of his ten plates were engraved in London, two in Philadelphia, one somewhere in Maryland or the District of Columbia, but published in London, three in Boston, and one in Halifax. He was one of the earliest trained and efficient engravers in America, and, with the possible exception of the amateur etcher, Dr. Alexander Croke, the first artist who produced a print in Nova Scotia.

GENERAL ESTIMATE OF FIELD AS AN ARTIST

To finally sum up and estimate Field's ability as an artist in general, we find that as a portrait painter in oils he possessed such remarkable skill that it places him among the best of his period in America, and that probably he was surpassed by very few, if any, besides Gilbert Stuart. As a miniaturist he was undoubtedly one of the most talented who ever worked on this continent, and if anyone surpassed him it could have been only Malbone. And lastly, as an occasional engraver he possessed considerable ability, and could produce a really fine stipple print such as the one of Jefferson or a highly creditable mezzotint such as that of Lewis.

When we go further and consider conjointly his notable achievements in these three kinds of work — portrait painting in oils and in miniature, and engraving — we may perhaps come to think, not without some justification, that in breadth of genius and in artistic capacity he may have surpassed others engaged almost entirely in a single line of endeavour, such even as the great men we have mentioned, although they in turn excelled him in their own particular branch of art. It is indeed few artists who have merited marked commendation for productions in three mediums. Furthermore he was cut down in middle age when producing his most mature work and when he had the expectation of adding much to his fame. The magnificent series of oil portraits painted at Halifax in the latter years of his life, and the truly beautiful miniatures of Lieutenant Hill, Hon. P. H. Clarke, Mrs. King, and Lieutenant Ham-



MISS ISABELLA AMELIA DEWOLF
Of Windsor, N. S., afterwards wife of Capt. J. Mackay, 27th Regiment
Portrait in oil, on a panel
No. XVIII

mill, produced at the same period, show that he was still at the zenith of his artistic vigor and efficiency.

It is almost unnecessary to add that he was unequivocally a painter from life, a creator of beautiful portraits, not an imitator or copyist. With the sole exception of the Washington miniatures of 1801, into the expression of which, however, his self-assertive brush infused original and distinctive charms, there has yet to be brought to light a single copy by him of another man's work, either in oils, miniature or water-colours. Field possessed too much genius and originality to descend to the level of a mere reproducer of others' creations, save when it became legitimate in his subsidiary avocation as an engraver, and in that capacity he faithfully followed the original.

DESCRIPTIVE CATALOGUE OF FIELD'S WORKS

The abbreviation "n.s.d.," used in the descriptions, indicates that the portrait is apparently not signed or dated. Field's signatures are sometimes so difficult to detect that the statement that such marks are absent must not always be accepted as final, especially when the information has been supplied by an inexperienced correspondent. The expression "to right" or "to left" refers to the spectator's right or left. It is understood that the sitter's eyes are looking at the spectator, unless otherwise noted. The measurements are exclusive of the frame. The dates following the sitter's name are those of birth and death; and when the former has a query-mark affixed, it indicates that it has been ascertained from the age at death and can be only a year astray. Responsibility is only taken for the attribution of portraits of which I have seen either the originals or photographs; a few others are admitted to the list with much care, or with cautionary remarks. When observations as to the artistic merit of the portraits have had to be founded on a study of photographs, it must be borne in mind that they might have to be modified if the originals were examined. In order that a better idea of the colouring may be gained, than from the concise notes usually given in the catalogue, it will be found that more precise colour descriptions are presented of the Harper portrait in oil and the Hammill one in miniature.

OIL PORTRAITS

(Arranged in alphabetical order)

As few of these portraits are dated, they are arranged alphabetically under the names of the sitters. They are also in groups according to the countries in which they were painted. The eight signed examples are marked "R. Field," or in one instance "Robt. Field," with the year beneath. I feel sure that signatures will yet be found on some of those reported to me as not signed. All are on canvas except five which are on panel. The usual size is that known as "three-quarter size," 30 x 25 inches.

Painted in the United States, 1794 - 1808

But the Medium Uncertain in Most Cases

The question as to what medium was used in painting four of these portraits is yet unsettled. They are tentatively placed here until definite information is available.

The likeness of Peers is known to be in oils, but it is merely attributed to Field. Those of Carroll, Clifton, Harwood, and a Lady are positively known to be by that artist, but there is uncertainty as to whether they are in oils, water-colours, or miniature.

The reason for this doubt is as follows. They had been listed as miniatures, probably because most of them had been engraved in oval form; but several years ago Mr. Bolton was led to change his previous opinion as to this and included them in a manuscript catalogue of works in oil. Pending verification I accepted that classification. I have not succeeded, however, in obtaining particulars of the portraits, and at the present time he cannot recall the evidence he then had before him. Field's water-colour of McDowell, which has just come to light, seems to prove that the Carroll likeness is also on paper, for Carroll referred to his own portrait as similar to it, and the price he paid would not be sufficient for a large painting.

I. CARROLL OF "CARROLLTON," CHARLES, 1737-1832, of Frederick Co., Md., American patriot and last surviving signer of the Declaration of Independence. N.B. It is probable that his portrait will prove to be in water-colours (see remarks above).

Description. Size unknown, bust, slightly to right. It represents this remarkable gentleman with hair drawn back from the forehead, a rather long nose, and a strong, thoughtful face. Hair gray; eyes medium; cravat, shirt-frill and waistcoat white; coat medium dark, buttoned up, and with dark beaver fur collar; background dark. (Described from Longacre's engraving.)

Remarks. This portrait was painted in August, 1803. Carroll, writing to his son, from the Manor, near Frederick, on the 9th of that month, says: "Mr. Field has begun this day my picture. It is thought the resemblance will be strong. I shall offer him \$40, which if I am not mistaken you told me was his price for such a portrait of the size of the one he drew for McDowell." On the 29th he writes: "Your sister Caton thinks, as you do, that Mr. Field has not given sufficient animation to my portrait. I think,



JOHN FRASER
Collector of Customs, Pictou, N. S.
Portrait in oil. Painted about 1813
No. XXI

however, it is well executed, and all who have seen it say the resemblance is striking, but in my opinion it conveys the idea of a much larger man than I am." (See Rowland's *Life of Carroll*.) The portrait shows the sitter at a much more vigorous period of his life than when Chester Harding portrayed him.

Comparison with portraits by Stuart(?) and Laty. I have compared a photograph of (a) Longacre's rectangular engraving of 1827 of the original portrait by Field; with photographs of (b) the life-size, oval, oil portrait of Carroll which the owner, Mr. Mactavish, believes to be by Stuart, and (c) the oval one in oils, 29 x 24 inches, signed by Michael Laty (1826-48), presented to the Maryland Historical Society, Baltimore, by Mrs. John Mactavish, which Bowen (*Cent. of Inaugur. of Wash.*, 1892) states is a copy of the likeness by Field and which is generally assumed to be such. Laty's picture is a most faithful copy of the one attributed to Stuart. As regards Longacre's print, which no doubt is an accurate reproduction of Field's work, I am convinced that, although somewhat similar in general appearance, it is not after the portrait ascribed to Stuart, the more apparent differences being in the form of the shirt-frill and the width of one side of the fur collar. On this evidence the decision can only be that Laty did not copy the portrait by Field.

Owner. The portrait is said to have passed to Carroll's descendent, the late Miss Virginia S. Mactavish of Baltimore and afterwards of Italy, who lent it for a time to the Maryland Historical Society. It is now probably owned by her brother, Mr. Charles Carroll Mactavish.

Reproduction. It was engraved in pure stipple, in a rectangle, by Longacre for Sanderson's *Signers*, v. 7, Phila., 1827, p. 237, with the following inscription: "Charles Carroll of Carrollton. Drawn & Engraved by J. B. Longacre from a Painting by Field." Also reproduced, I believe, as an oval, in Bowen's *Centennial of Inaugur. of Wash.*, N. Y., 1892, p. 97.

II. CLIFFTON, WILLIAM, 1772 - 1799, poet, of Philadelphia. N.B. There is considerable doubt as to his portrait being in oils.

Description. Bust, three-quarters to left, head and eyes to right. Hair powdered and in a queue; cravat knotted and with loose pointed ends; waistcoat white; coat dark. (Described from Edwin's engraving.)

Remarks. This is a fine portrait of a handsome young man, and the features are carefully modelled. There is a graceful left-and-right flexure of the pose, and the eyes are directed to one side. Some have supposed

that it is a miniature. It was shown at the first exhibition of the Society of Artists at Philadelphia in 1811, with Field's name attached.¹

Owner. Unknown.

Reproduction. Engraved by D. Edwin in an oval in a rectangle, inscribed "William Clifton. Field pinxt. Edwin sc. Engraved for the *Analectic Magazine*. Published by M. Thomas," Phila., 1800.

III. HARWOOD, JOHN EDMUND, 1771 - 1809, actor and poet. He was an Englishman who came to America in 1793 and acted as a comedian in Philadelphia till he married a granddaughter of Franklin, when he became a bookseller. In 1803, in New York, he returned to the stage. He was witty, refined, and a talented actor, but indolent. N.B. It is not certain that his portrait is in oils.

Description. Bust, three-quarters to right. Hair and side-whiskers powdered; eyebrows dark; cravat, frill and waistcoat white; coat dark; background monotint. (Described from Edwin's engraving.)

Remarks. Judging from Edwin's print this is a beautiful portrait. It was no doubt painted at Philadelphia before 1800.

Owner. It probably descended to his son, the late Capt. Andrew A. Harwood, U.S.N., of Marion, Mass.

Reproduction. In stipple by D. Edwin, in an oval, 6 x 4 ins., inscribed "Mr. J. E. Harwood, Comedian. Robt. Field pinxt. David Edwin sc.," *Analectic Mag.*, Phila.

IV. LADY, NAME UNKNOWN. All we know of this portrait is that it was shown as "A Lady" painted by R. Field, together with the Clifton portrait, at the first exhibition of the Society of Artists at Philadelphia in 1811 (*vide* the Catalogue). It is only supposed to be in oils. The lady doubtless belonged to Philadelphia.

V. PEERS, REV. BENJAMIN ORR, son of Brigadier Major Valentine Peers, an officer of the continental army at Valley Forge in 1777-8, whose wife's name was Eleanor Orr.

Description. 27 x 22 ins., n.s.d., bust, three-quarters to right. It represents a man of about forty-five or fifty years. Hair dark-brown, tied with a black ribbon; eyes olive-gray; shading of face, brownish; lips purplish-red; cravat, frill and waistcoat yellowish-white; coat greenish-black; back-

¹ Unfortunately the catalogue of 1811 gives no indication as to whether his two portraits shown at the exhibition were in oils, water-colours, or miniature.

ground olive-colour (raw-umber with a little white). It is smoothly painted, a little more so than Field's Nova Scotian works.

Remarks. This is an excellent portrait, showing good technique, the head well modelled, the mouth carefully drawn. The slight side cant of the head is unusual in Field's portraits, but doubtless reproduced a characteristic pose of the sitter. I date it about 1799.

Attribution. This portrait had been doubtfully attributed to Rembrandt Peale. After examining it I believe it is by Field, for it agrees with his style in composition, drawing, modelling, colouring and tone of shadows, manner of lighting, and the olive-colour of the background, which is almost exclusively used in his bust portraits.

Owner. The Ehrich Galleries.

Painted in Nova Scotia, 1808 - 16

VI. ALBRO, JOHN, 1764-1839, merchant of Halifax and member of legislative assembly, 1818-26.

Description. 30 x 25 ins., n.s.d., bust, three-quarters to left. Hair and side-whiskers brownish; eyes gray; complexion florid; collar, cravat and frill white; waistcoat and coat black; chair dull red; background raw-umber.

Owner. It passed to the sitter's son, the late John E. Albro, and now belongs to St. Andrew's Lodge, Halifax.

Reproduction. *Coll. N. S. Hist. Soc.*, v. 17, p. 84.

VII. ALMON, MRS. REBECCA, 1762-1853, wife of Dr. W. J. Almon (married 1786) of Halifax, and daughter of Rev. Dr. Mather Byles (1735-1814) of Boston and Halifax.

Description. 24 x 20 ins., n.s.d., bust, three-quarters to left. White scarf about head; hair chestnut; eyebrows brown; eyes blue; bodice (only showing in front) dark red; rest of dress, including lace neckruff and laced-edged frills at sides of bodice, white; background dark red-brown — a very unusual colour. It is one of Field's best oil portraits of a lady.

Owner. Formerly her grandson, Senator W. J. Almon, Halifax, and now his daughter, Mrs. Wm. B. Graveley.

VIII. ALMON, DR. WILLIAM JAMES, 1755(?) - 1817, of Halifax, who went there in 1776 as ordnance surgeon, and afterwards was in general practice.

Description. 23½ x 19½ ins., n.s.d., bust, three-quarters to right. Hair fairly short, white (powdered); no side-whiskers; eyebrows brown; eyes gray; rather broad, massive face; cravat and frill white; coat blue-black; background raw-umber.

Owner. Passed to the sitter's son, Dr. Wm. B. Almon; to his son, Hon. M. B. Almon; to his brother, Senator Almon, and finally to the latter's grandson, Lieut.-Col. Wm. Bruce Almon.

IX. BELCHER, HON. ANDREW, 1761 - 1841, wealthy merchant and member of H.M. council, Halifax, till he went to England in 1811. He was son of Chief-Justice Jonathan Belcher of Boston ancestry. In 1762 he married Marianne Geyer of that town, and Sir Edw. Belcher, the explorer, was their son.

Description. 24 x 20 ins., signed R. Field 1808, bust, three-quarters to right. Hair iron-gray; eyebrows brown; eyes blue; cheeks rosy; cravat, frill and waistcoat white; coat blue-black; background dark olive.

Remarks. Painted the year Field came to Halifax. It is one of his best works. This portrait must not be confused with another representing Belcher when much older.

Owner. Formerly Senator Almon, Halifax, and now his daughter, Mrs. W. B. Graveley.

X. BELCHER, MRS. MARIANNE, wife of Hon. A. Belcher, and daughter of Fred. Wm. and Susanna Geyer of Boston. Capt. Marryat, the novelist, was her nephew. This portrait I have not seen.

Attribution. On authority of Dr. Akins and Senator Almon.

Owner. Possibly Rev. G. E. Belcher, England.

XI. BOWIE, WILLIAM, 1782 - 1819, merchant of Halifax, to which city he came in 1803. He was killed in a notable pistol duel with R. J. Uniacke, Jr., son of the attorney general.

Description. Bust, three-quarters to right. Hair and side-whiskers dark; collar, cravat, frill, and waistcoat white; coat dark; background monotint.

Remarks. Only a very poor photograph is available, but that shows it to be a beautiful portrait of a handsome young man.

Owner. At one time it belonged to the late Jas. Richardson, Sr., Halifax, but the present owner is unknown.

Reproduction. Half-tone in *Coll. N. S. Hist. Soc.*, v. 18, p. 118.



CAPT. JOHN NICHOLSON INGLEFIELD, R. N.
Commissioner of H.M. Naval Yard, Halifax, N. S.

Portrait in oil Painted between 1858 and 1861

No. XXVII

XII. BREMNER, JOHN, JUNR., (probably), born 1791, son of Alexander Bremner of Halifax. Judging from a reproduction I am convinced that this portrait is by Field, but there has been doubt as to who it represents. The inaccurate J. S. Macdonald published it as a likeness of John Bremner, Senr., who was born in Scotland, 1753, came to Halifax before 1782, and died there in 1806. Field could not have portrayed him. Furthermore his grandnephew, Col. J. J. Bremner, did not recognize the portrait; and the colonel's daughter has an unsigned miniature which is considered to be an authentic likeness of John, Senr., but it has no resemblance to the man represented in this portrait. Granting, as I think we should, that it is a Bremner portrait, it must portray John, Junr., son of Alexander (1756-1809) and nephew of John, Senr. This younger John was born at Halifax, 1791, and received an inheritance in 1812; and no doubt Field painted him a few years later.

Description. This portrait is known only through a reproduction in Macdonald's book. Whether it represents an oil, miniature, or water-colour portrait cannot be decided; but I believe it shows the upper portion of an oil painting. It is after a fine likeness of a very handsome gentleman of about twenty-five years, in the costume of 1815. Bust and eyes three-quarters to right; wavy hair and side-whiskers dark; eyes large and dark; features beautifully drawn; collar, cravat, frill and waistcoat white; coat dark; background monotonous, not hatched.

Owner. Unknown.

Reproduction. Oval half-tone in Macdonald's *North British Soc.*, Halifax, 1905, p. 87.

XIII. BRINLEY, MRS. JOANNA, 1793 - 1862, wife of William Birch Brinley (died 1812), of "Mount Edward," Preston, near Halifax, formerly paymaster of 66th and 45th Regiments, to whom she was married 1st February, 1810. She was eldest daughter of John Allen, a U. E. Loyalist, and he a son of Com.-Gen. Geo. Brinley, by his wife, Mary, sister of Lady Wentworth. W. B. Brinley's widow in 1832 married Hon. S. G. W. Archibald, master of the rolls, Halifax.

Description. On panel, 13 x 11 ins., n.s.d., bust, body slightly to left, head and eyes to right. Portrays a beautiful young lady of about seventeen years. Hair auburn, bound by a like-coloured bandeau, from under which curls appear on the temples; eyes blue; dress white, with high waist-line and high neck with double ruffle; scarf about shoulder, pink; background brown-gray.

Remarks. A very pleasing portrait, the double flexure of the pose adding much to its grace. I believe it was painted when she was married in 1810.

Owner. Formerly, the sitter's daughter, Mrs. Wm. Lawson, Halifax: and now, the latter's daughter, Mrs. Henry Field.

XIV. COCHRANE, VICE-ADMIRAL THE HON. SIR ALEXANDER FORRESTER INGLIS, R. N., 1758 - 1832, who was on the North American station, 1805-15, being commander-in-chief from 1813. He took a prominent part in the war of 1812.²

This portrait, which I have not seen, was no doubt painted in 1810, the year in which it was shown at the Royal Academy, London, it being the only picture by Field ever exhibited there. It was also shown at an exhibition at Halifax in 1887.

Owner. Formerly owned by Hugh Hartshorne, Halifax, who died in 1889. Two of his daughters reside in England, and probably one of them has the portrait.

XV. COCHRAN, REV. WILLIAM, D.D., 1757 - 1833, vice-president of King's College, Windsor, N. S. He was born in Co. Tyrone, Ireland, went to America in 1783 where he taught at Philadelphia and New York till 1788, and then became head-master of the Halifax grammar school. He was the first acting-president of King's College, 1790-1804, and vice-president till 1832.

Description. 30 x 24 ins., n.s.d., bust, very slightly to right. Apparently a prematurely-aged man, with high cheek-bones. Hair gray; eyes blue-gray; cheeks decidedly pink; "bands" at neck, white; gown black, and hood red; background, a red curtain, with fawn-colour showing at right beyond this drapery. This and the portrait of Dr. Porter, 1813, are the only instances in which fawn-colour is used in a background.

Owner. King's College, Halifax.

XVI. CROKE, HON. DR. (AFTERWARDS SIR) ALEXANDER, 1758 - 1843, of "Studley," Halifax, the able judge of H.M. court of vice-admiralty, Nova Scotia, 1801-15. On his return to England he was knighted and retired to his estate, Studley Priory, near Oxford. His family is now extinct. He was a conservative of the old school in religion and politics, and besides

² An article in the *Halifax Herald*, 11th November, 1896, mentions that Field painted Sir James Cochrane who was born in Halifax in 1798. This is an error resulting from a confusion of the names.

being an eminent jurist and writer, was a skilful amateur artist. Unfortunately he had a most arbitrary disposition.

Description. 29 x 24 ins., said to be n.s.d. (but no doubt painted in 1808), bust and eyes three-quarters to left. It shows Croke wearing the full-bottomed wig and scarlet robe of a judge of the English court of King's bench. The face expresses austerity, inflexible determination and powerful mentality — it is that of a profound thinker whose opinions are always of weight, and who brooks no opposition. The forehead is broad, the eyes reserved but observant, the nose long, and the set mouth and prominent chin indicate firmness combined with irritability, but not so much of the latter as we would expect. Wig gray; eyebrows gray; eyes hazel; complexion ruddy; bands at neck, white; robe scarlet; background, a red curtain, with sky on left, a brown column, succeeded by dark-brown on right.

Remarks. One of Field's very best works in oils. He has manifestly portrayed this distinguished jurist with the utmost fidelity and skill. The colours are fresher than those in Mrs. Croke's portrait, and the flesh reminds us of Raeburn. This virile likeness, and the charming one of his wife, have each the effect of setting off the other's merits.

Owner. The two pictures passed to Croke's son, John, who gave them to William Templer, Manor Farm, Marsh Gibbon, Oxon, and they now belong to Wm. Tristan Templer, Esq.

XVII. CROKE, MRS. ALICE (AFTERWARDS LADY), 1775(?) - 1857, wife of Dr. Croke, to whom she was married in 1796. She was a Miss Blake of Brackley, Northants., Eng., "a very fine, handsome woman," and Croke said she was the principal source of all his happiness.

Description. 29 x 24 ins., signed R. Field 1808, bust, three-quarters to right. Hair chestnut, in a braid which goes twice around the head; eyes blue; complexion fair; dress white, with embroidered frill; scarf on shoulder, blue; background, a red curtain, a gray column, and blue sky and cloud.

Remarks. A very beautiful, graceful and stately portrait of a handsome, aristocratic lady. It is decidedly one of Field's finest oil portraits of a woman, but the subject did not give the opportunity for masterly delineation of strong character such as is seen in the likeness of the aged Mrs. Lawson.

Owner. William Tristram Templer, Esq.

XVIII. DE WOLF, MISS ISABELLA AMELIA, 1779 - 1857, daughter of Benj. De Wolf, Windsor, N. S., and sister of Mrs. Fraser (No. xxii). In 1821 she married Capt. John McKay, H.M. 27th Regt.

Description. On panel, 13 x 11 ins., n.s.d., bust three-quarters to right. Hair brownish-black; eyes blue; complexion brownish, cheeks pink; dress, satin, white; waist-ribbon gray; shoulder-scarf fawn, edged below with brown; background bluish-brownish-gray, darker below (an unusual background for Field). An attractive portrait of a typical brunette.

Owner. Estate of Sir C. Frederick Fraser.

XIX. EATON, GEORGE, 1790 - 1822, bookseller, Halifax. He was then eighteen years old and employed as an apprentice or clerk in Morrison's bookshop, where Field first had his studio.

Description. On panel, 10 x 8 ins. (smallest work in oil), signed R. Field 1808 (or less likely 1809), bust, three-quarters to right. Hair golden-brown; eyes blue; collar, cravat, frill and waistcoat white; coat black with gilt buttons; background yellowish-brown.

Remarks. Judging from a photograph I am surprised to find it signed, as the lower part of the nose appears to be badly formed; but this is probably the result of shrinkage of the present thick coat of poor varnish, for Field painted the features with great care. The lips have a faint smile, seldom seen in his works. It is his only oil portrait of a lad, and as Eaton was not in a position to pay his price, it was evidently a parting gift in return for assistance, and was signed in that spirit.

Owner. It passed to the sitter's son, Alexander; then to Rev. A. W. H. Eaton, D.C.L.; and now belongs to Dr. Ellis LeRoy Eaton.

XX. FRASER, (HON.) JAMES, 1759 - 1822, merchant, Halifax, and member of H.M. council after 1818. He was born in Inverness, Scot., and came to Halifax in 1780.

Description. On panel, 13 x 11 ins., n.s.d., bust, three-quarters to left. Hair and short side-whiskers white; eyebrows buff-gray; eyes blue, lids reddish; complexion florid; shadow under nose, gray; cravat, frill and waistcoat white; coat brown-black; background raw-umber with black; ground-colour of panel, brownish-red. In bad condition.

Owner. Estate of the sitter's grandson, Sir C. Frederick Fraser.

Reproduction. Very poor half-tone in Macdonald's *North British Soc.*, 1905, p. 100.



RT. REV. CHARLES INGLIS, D.D.
First Bishop of Nova Scotia, Halifax, N. S.

Portrait in oil, signed. Painted 1810

No. XXVIII

XXI. FRASER, JOHN, 1778(?) - 1813, lawyer and first collector of customs, Pictou, N. S. Son of Capt. John Fraser, 82nd Regt., disbanded at Halifax in 1783. Doubtless it was John, Junr., who told Field the story about Rev. T. McCulloch which led to the controversy elsewhere described. Both Frasers founded Masonic lodges in Pictou Co.

Description. 30 x 25 ins., n.s.d. (but no doubt painted in April, 1813, and family tradition says it was produced about a year before his death), bust, three-quarters to right. Hair brown; eyes gray; collar, cravat and frill white; waistcoat and coat black; background raw-umber passing into reddish-brown at lowermost parts.

Remarks. A fine example of Field's work in oils; colours mellow.

Owner. The sitter's great-granddaughter, Mrs. W. B. A. Ritchie, daughter of Lieut.-Col. C. Stewart.

XXII. FRASER, MRS. RACHEL OTIS, 1773 - 1815, of Halifax, wife of Hon. James Fraser (No. xx) and daughter of Benjamin De Wolf, Windsor.

Description. On panel, 13 x 11 ins., n.s.d., bust, three-quarters to right. Lace head-kerchief, white; hair brown, in short curls on sides of forehead; eyes blue; flesh shaded with delicate purplish-pink; dress white satin, with high waist-line and low lace-edged neck; shoulder-scarf light gray; background raw-umber with some black.

Remarks. Well posed and drawn, and painted with considerable freedom, the brush-marks showing.

Owner. Estate of Sir C. Frederick Fraser.

XXIII. GRAY, REV. ARCHIBALD, D.D., 1764(?) - 1826, the scholarly pastor of St. Matthew's Presbyterian Church, Halifax, from 1796 till his death.

Description. Probably about 39 x 28 ins., three-quarter-length to thighs, seated, three-quarters to left. The sitter is not in clerical dress, but wears a dark coat with white cravat and frill. The chair is prominent, and the accessories consist of a paper in the hand, table with book, inkstand and pen. Background, a column, curtain, and landscape. Judging from a reproduction it must be a fine portrait and should be signed.

Attribution. On authority of Dr. Akins and J. S. Macdonald.

Owner. Said to have been owned by Robert Noble (1792-1872), Halifax, but his daughters have no recollection of it. Present owner unknown.

Reproduction. In Macdonald's *North British Soc.*, p. 123.

XXIV. GRAY, MRS. MARTHA ANN, wife of Dr. A. Gray (m. 1802) and daughter of Dr. Michael Head, Halifax. I have never seen the original or a reproduction of this portrait.

Attribution. On Dr. Akins's authority.

Owner. Unknown.

XXV. HARPER, COMMANDER (AFTERWARDS REAR-ADMIRAL) JOHN, R.N., 1772-1855. This portrait was bought as one of "Admiral Harper" at a sale in England in 1917, with a box marked "Commander Geo. Harper, R.N." It was therefore supposed that George Harper was the sitter's name; but he was of a later generation and never rose to flag-rank. The portrait is one of John Harper who was born at Chatham, 18th September, 1772, entered the navy when eight and a half years old, became lieutenant, 1794, commander, 1810, captain, 1814, went on half-pay, 1818, and retired as rear-admiral, 1849. He was a Knight of Leopold of Austria, and Companion of the Bath. He served in the West Indies in 1794, in Hotham's action off Genoa, at the Nile, at Rosas, 1808, and at a convoy's destruction at Duino, 1809. He must have been at Halifax on a special mission when the portrait was painted. Early in 1813 he went to the Adriatic in command of the "Saracen," and did brilliant service on the Dalmatian coast, distinguishing himself at the taking of Cattaro and Ragusa, 1814. In 1816-19 he was on the American station in command of the "Wye."³ George Harper was doubtless his son.

Description. We will describe in detail this remarkably fine example of Field's work in oils. On diagonally-twilled canvas or ticking, with a creamy-white priming, 30 x 25 ins., signed R. Field 1813 (date definite), bust, slightly to right. It portrays a very handsome young officer in frock or undress uniform, with fall-down collar and blue lapels. Only one epaulet is shown, although a commander then wore two. Hair vandyke-brown, with addition of raw-umber and white for lights and a little black for shades; eyes brown (raw-umber and burnt-sienna); complexion fresh and ruddy; high-light of forehead cream-buff (white with yellow-ochre or naples-yellow); cheeks, nose and chin rosy-pink (rose-madder with very little vermilion), shaded with brownish-gray; lips pale poppy-red (like burnt-carmine with white), shaded with brown touches; shadows under nose, mouth and chin, vandyke-brown or burnt-umber; about eyes, upper lip and sides of chin, lilac-gray to grayish. Collar, frill and waistcoat,

³ O'Byrne's *Naval Biog. Dict.*, Lond., 1849, p. 465, and *The Times*, 7th July, 1855.



MRS. ELIZABETH LAWSON
Second wife of John Lawson, merchant, of Halifax, N. S.

Portrait in oil

No. XXIX



JOHN LAWSON
Merchant of Halifax, N. S.

Portrait in oil

No. XXX -

white with creamy tinge, shaded with bluish-gray; cravat bluish-black, high-lights gray; coat blackish-blue, shaded almost black; epaulet ochre-yellow and tawny-ochraceous (yellow-ochre with burnt-sienna), impasto high-lights yellow-ochre, and a few touches of burnt-umber; buttons coloured like epaulet, but so subdued by added black as to be inconspicuous except for a creamy high-light. Background a sombre cloudy effect; the clouds olive-mouse-gray passing into drab-gray edges; while at midheight is a rift showing pale-blue sky. Signature dull orange.

Remarks. This superb picture, which excels in composition, drawing and colouring, is an exceedingly beautiful and vivacious portrait of a strikingly handsome man, and might well have come from the hand of Raeburn. It is richly coloured, but with masterly restraint, the colours being subdued wherever breadth and harmony had to be preserved, but accentuated in precisely the proper place. It is probably Field's best production in oil, and at least must always be included among his very finest works. Furthermore it is in pristine condition.

Owner. It was purchased at the before-mentioned sale by H. Bendixson, Esq., Roxley House, Willian, Herts, who with rare generosity presented it to the writer in May, 1925, a gift which the latter desires to publicly acknowledge.

XXVI. HARTSHORNE, HON. LAWRENCE, 1755(?) - 1822, merchant of Halifax and member of H.M. council. He was born in New Jersey and came here as a loyalist.

Description. 33 x 27 ins., n.s.d., bust, slightly to left. Hair gray; eyebrows brown; eyes blue; cravat, frill and waistcoat white; coat black.

Attribution. Shown, as by Field, at an art exhibition, 1887.

Owner. Bequeathed by his son, Hugh Hartshorne, to the present owner, Mr. Lawrence Hartshorne.

XXVII. INGLEFIELD, CAPT. JOHN NICHOLSON, R.N., 1748 - 1826, commissioner of H.M. Naval Yard, Halifax, 1801-11, and member of the Rockingham Club. He was at Ushant under A. Hood in 1778, was flag-captain to Sir S. Hood in the actions of 1781-2, a survivor of the "Centaur," 1782, and captain of the Mediterranean fleet, 1794.

Description. 38 x 30 ins., n.s.d., seated, to left. Shows the handsome sitter as a man of strong character with penetrating eyes, seated in an arm-chair. Hair silver-gray; eyebrows brown; eyes brown; cravat, frill, waistcoat and breeches white; coat blue, with gilt buttons, epaulets and

lace; chair reddish, with brass tacks; background light-brown. Well preserved.

Remarks. One of Field's larger works and one of his best. Inglefield was remarkably handsome, and the portrait is clearly a fine likeness. The hand bears out the tradition that he was not successful in painting that member.

Owner. It was no doubt one of the Rockingham Club's portraits. Then it belonged to the Nova Scotian government and hung in the Legislative Council's committee-room, Halifax. Later it was presented to the sitter's son, Admiral S. H. Inglefield, and now belongs to his grandson, Henry B. Inglefield, Esq.

XXVIII. INGLIS, RT. REV. CHARLES, D.D., 1734 - 1816, first bishop of Nova Scotia and member of H.M. council. He was born in Ireland, was rector of Trinity Church, New York, 1777-83, when he came to Halifax as a loyalist, becoming bishop in 1787.

Description. 42 x 34 ins., signed R. Field 1810, half-length seated, to left. Shows the sitter in clerical wig and canonical robes. Wig and eye-brows gray; eyes hazel; complexion medium; bands and rochet white; chimere and trencher-cap black; tablecloth gray; books brown with green and red title-pieces; curtain and chair crimson. On a paper under the hand is a partly concealed inscription from 1 Timothy, "This is a [faithful saying] that Christ [Jesus came into the world] to save [sinners]."

Remarks. This is another of Field's larger and more ambitious works, and one of his finest. Mr. C. K. Adams of the National Portrait Gallery informs me that it is the work of a capable and clever artist, and that the chimere has been swiftly executed by one having experience in oil painting, but there appears to be more detail in the face and right hand than is generally seen in works in this medium.

Owner. Passed to Bishop John Inglis, Halifax, and in 1850 to his son, Capt. Thos. C. Inglis, who in 1896 presented it to the National Portrait Gallery, London. It is the only oil portrait by Field in a public gallery.

Reproduction. Lithograph by M. Gauci.

XXIX. LAWSON, MRS. ELIZABETH, 1756 - 1819, second wife of John Lawson (1749 - 1828) of Halifax. She was daughter of Edward Foster, a Boston loyalist who settled at Halifax, and widow of Dr. Handyside, R.N. Her daughter, Elizabeth Handyside, born 1776, married Hon. Wm. Lawson (1771 - 1848), son of her second husband by his first wife.



WILLIAM LAWSON, M.L.A.
Merchant of Halifax, and first President of Bank of Nova Scotia

Portrait in oil. Painted about 1812

NO XXXI

Description. 30 x 25 ins., n.s.d., bust, three-quarters to left. Cap and neck-piece white; hair gray, with auburn tint; eyebrows a little lighter; eyes hazel; complexion rather florid, and with strong lines about the face; dress black; background dark; part of chair shown.

Remarks. This represents a rather aged, full-faced, double-chinned lady of a somewhat puritanical type, but who was not without a sense of humor. It is one of Field's very best works, being unsurpassed as a spirited portrayal of strong, determined character and a face furrowed by time. It bears many dashing touches of the brush. It has been noted that there were two Mrs. Elizabeth Handyside Lawsons, and the owner of the portrait, and others, think it is of the second one, wife of Hon. W. Lawson. The latter's daughter, Anne, refers to it in her will as "the portrait of my father's mother" (*i.e.* stepmother). The second Mrs. Elizabeth Lawson was Anne's own mother. The inclination of the body makes it a companion to the portrait of John Lawson.

Owner. Bequeathed in 1903 by Miss Anne Lawson, Halifax, to her niece, Mrs. Elizabeth Duncan of Prince Edward Island. It now belongs to Miss Elizabeth Duncan.

XXX. LAWSON, JOHN, 1749 - 1828, merchant of Halifax. He was born in Boston and when young went with his father to Halifax, married first a daughter of Daniel Shatford and secondly Mrs. Handyside, daughter of E. Foster (see preceding entry).

Description. 30 x 25 ins., but now cut down to 28½ x 23½ ins.,⁴ n.s.d., bust, three-quarters to right. Hair brown; eyes gray; cravat and frill white; waistcoat buff; coat grayish-black; chair red; background raw-umber. An excellent portrait, depicting much character.

Remarks. Having got into bad condition, this portrait in 1926 was cut down, and its peeled areas were repainted. As the restorer had nothing to guide him, the sitter's right shoulder was made too broad, the right forearm and hand were not placed partly across the body as in the original, and a red chair was omitted. Fortunately the head, being in good condition, was not touched. The Piers copies are records of the unaltered original. The plate in this book represents Field's picture before it was repaired.

Owner. From the sitter's grandson, Frank Lawson, it passed to his son,

⁴ Its size as noted by me a number of years ago was 24 x 22 ins., but I accept the owner's measurements as correct. In my paper on *Nova Scotian Artists* I was in error in saying the portrait was engraved on the first ten-pound note of the Bank of Nova Scotia.

John W., to whose son, Mr. Arthur Gorham Lawson, it now belongs.

Reproduction. About 1829 my uncle, Wm. B. T. Piers, an amateur portrait painter, made two truthful copies in oil, 30 x 25 ins., of this picture, one of which is now possessed by Miss Elizabeth Piers, and the other was presented to Mrs. C. R. Fairbanks, daughter of Hon. W. Lawson, and now belongs to Mr. J. G. A. Creighton.

XXXI. LAWSON, (HON.) WILLIAM, 1771(?) - 1848, merchant of Halifax, member of the Legislative Assembly from 1806, of the Legislative Council from about 1840, and first president of the Bank of Nova Scotia, 1832-7. He was a son of J. Lawson (see above) and married his step-sister.

Description. 30 x 24 ins., n.s.d., bust, three-quarters to left. Hair brown; eyes gray; cravat white; waistcoat buff; coat black, with gilt buttons; background raw-umber.

Remarks. A beautiful portrait of a fine-looking gentleman. His daughter, in her will, states that it was "painted by Field in 1812."

Owner. The sitter's daughter, Miss Anne Lawson, bequeathed it in 1903 to the Bank of Nova Scotia, Halifax.

XXXII. MARSHALL, LIEUT. (AFTERWARDS COMMANDER) JOHN HOULTON, R.N., 1769 - 1837, son of Elias Marshall of H.M. Careening Yard, Halifax; and nephew of Adm. Sir S. Marshall. He became lieutenant in 1794, was on the "Naiad" in 1799 when she took that excessively valuable prize, the "Santa Brigida," and served at Trafalgar. In October, 1810, he became commander, and in 1814 lost the "Halcyon" at San Domingo. He died at London.

Description. 50 x 40 ins., n.s.d., three-quarter length, to left. Rather young man in full-dress uniform of a lieutenant prior to 1812, no epaulet, right hand on sword, left one gloved and holding other glove, left elbow on a wall. Hair short, whitish; eyebrows brownish; eyes blue, the right one with a "cast"; face very smoothly painted; cravat, frill, waistcoat and breeches white; coat with stand-up collar, dark-blue; lapels and cuffs white, buttons gilt. Background: sea to left; wall to right, on which are a telescope and laced cocked-hat; sky blue to left, becoming cloudy above and to right, and passing downward into raw-umber.

Attribution. I have some doubt in attributing this excellent portrait to Field, yet I believe that it must be by him. It is in his style generally, and the poorly painted hands greatly resemble his. The unusual background tends to make difficult a comparison with his other works. From the cos-

tume and dressing of the hair, I date the picture between 1800 and 1810, and if Marshall was in Halifax in the latter years of that period, it would help to verify the attribution. He was here on various occasions, one of which was in August, 1812. There is another oil portrait of Marshall and an exceedingly beautiful miniature. In 1808 Field painted a water-colour of Marshall's sister-in-law.

Owner. From the sitter's brother, Samuel, the portrait passed to the latter's daughter, Mrs. W. S. Stirling, and then to her son, Dr. John W., whose executors lately transferred it, in trust, to the Nova Scotia Historical Society.

XXXIII. MAYNARD, COMMANDER (AFTERWARDS CAPT.) THOMAS, R.N., 1768 - 1857, of Halifax. He was born at Tavistock, Devon, entered the navy in 1780, became commander in 1805, and captain (retired) in 1840. He brought the "Centurian" from Chatham to Halifax, arriving in September, 1808,⁵ and thereafter resided there. About 1819 he was sheriff of the county, and later a commissioner of lighthouses.⁶

Description. 31 x 26 ins., n.s.d., bust, slightly to right. Hair grayish-brown; eyes blue; complexion florid; collar, cravat and waistcoat white; coat (civilian) dark-blue with gilt buttons; chair red; background olive. It is an admirable work.

Owner. From the sitter's son, Canon T. Maynard, it passed in 1903 to the latter's son, Mr. Martin Wilkins Maynard, C.E.

XXXIV. MERRICK, JOHN, born about 1754 in England and died in June, 1829, at Horton, N. S. He was master-painter in the H.M. Naval Yard, Halifax, till about 1809, and a gentleman of refinement and taste. He is notable for having prepared the plan and elevation of the beautiful Province Building, Halifax, which were adopted in March, 1811. Its foundation-stone was laid five months later, and the building occupied in 1819. Architecturally it is still the finest structure in the province.

Description. 29 x 24 ins., n.s.d., bust, three-quarters to right. Hair reddish-brown, side-whiskers grayish; eyes greenish-gray; cravat and frill

⁵ This was not Anson's more famous ship of that name, 1732-70; but the 50-gun two-decker of 1774-1823, which, after a notable career, became receiving-ship and then a hulk at Halifax, and was there broken up.

⁶ There is another oil portrait of Capt. Maynard when much older, also in civilian dress, by Wm. Valentine of Halifax. From his daughter, Mrs. C. B. Bowman, it passed to hers, Mrs. John Earl Oram.

white; waistcoat buff; coat brownish-olive; background raw-umber; colouring mellow.

Remarks. An excellent portrait of a refined, good-looking and kindly gentleman, with eyes which arrest attention. There is somewhere in existence a portrait of his wife, which may also be by Field.

Owner. The estate of his great-grandson, Mr. George P. Merrick.

XXXV. MORRIS, HON. CHARLES, THE THIRD, 1759 - 1831, of Halifax, surveyor general from 1802, and member of H.M. council from 1808. He belonged to an influential family of New England origin, four members of whom were in succession surveyors-general of Nova Scotia.

Description. 24 x 30 ins., n.s.d., bust, three-quarters to right. Hair reddish-brown; eyes hazel; complexion ruddy; collar, cravat and frill white; waistcoat brown; coat bluish-black; background brownish-olive. For years it has had a black stain upon it, caused by Morris's little grandson, Charles, having in childish vexation thrown ink at it, on being reproved and told to look at his ancestor gazing on him.

Attribution. I am convinced this portrait is by Field, although it is years since I have seen it and I have no photograph to verify my opinion.

Owner. From Jas. G. Morris and his widow it passed to their son, the present owner, Mr. John Spry Morris.

XXXVI. PARRY, LIEUT. (AFTERWARDS SIR) WILLIAM EDWARD, R.N., 1790 - 1855, who later became a distinguished Arctic explorer.

This portrait I have not seen, but it was a small one, no doubt on a 13 x 11 ins. panel. It was painted for Parry's friend, James W. Nutting, barrister, Halifax, while the former was serving on the American station in the "Hogue," "Maidstone," etc., 1813-17; and was shown at an art exhibition here in 1848.

Attribution. On authority of a writer (Dr. Akins) of 1848.

Owner. James W. Nutting, D.C.L., who died in 1870. Present owner unknown.

XXXVII. PEEPLES, MRS. ELIZABETH, 1753 - 1833, second wife of Capt. John Peeples, merchant of Halifax. She was born at Charlestown, Mass., daughter of G. Tuffts, and had married first, S. Ferguson, and secondly, J. Getsheus.

Description. 29 x 24 ins., n.s.d., bust, three-quarters to right. Represents a plump-faced, double-chinned lady with a florid complexion, wear-



COMMANDER THOMAS MAYNARD, R.N.
Of Halifax, later Sheriff of Halifax County

Portrait in oil

No. XXXIII

ing a large cap edged with frilled lace. Cap white; hair (worn in a bang) brown; eyes gray; upper part of high-neck dress and double ruffle white; basque pale-blue; shawl brownish-white, bordered below with steel-blue; background raw-umber.

Owner. Her great-grandson, Mr. Douglas Howe.

XXXVIII. PORTER, REV. CHARLES, D.D., 1779(?) - 1864, president of King's College, Windsor, N.S., 1806-36, when he returned to England. In 1808 he married a daughter of Hon. M. Wallace.

Description. 30 x 24 ins., signed R. Field 1813, bust, three-quarters to left. Hair dark-brown; eyes hazel; neck bands white; coat and gown grayish-black; band of hood reddish-fawn; background a reddish curtain, with a light fawn-coloured void beyond.

Remarks. It is well drawn and painted, but the tones in the face are rather too brown to be typical of Field's work. The fawn-coloured background is most unusual, being also found only in the Cochran picture (No. xv). It was clearly an experiment.

Owner. King's College, now at Halifax.

Reproduction. R. R. Wallace, Halifax, has a full-size oil copy. On the back is written, "Copy of a portrait by R. Field in 1813 . . . A.L.N.H., Jany. 3rd 1848." These are the initials of Miss Augusta L. N. Haliburton (1823-91), daughter of Judge Haliburton, Windsor.

XXXIX. PRESCOTT, MRS. HANNAH, 1776(?) - 1813, first wife of Hon. Charles Ramage Prescott (1772-1859), merchant of Halifax, and daughter of John Whidden.

Description. 30 x 25 ins., n.s.d., bust, three-quarters to left. Lace-edged muslin head-scarf white; hair dark-brown, in curls on temples; eyes olive-brown; high-neck dress of white satin with a double lace ruffle; scarf on shoulders red; background raw-umber. An excellent portrait, but needs cleaning.

Owner. The sitter's great-granddaughter, Miss Annie E. Bowman.

Reproduction. The estate of Sir C. F. Fraser has a small, mediocre oil copy by a recent artist.

XL. PREVOST, LIEUT.-GEN. SIR GEORGE, BART., 1767 - 1816; lieutenant governor of Nova Scotia, 1808-11; administrator of the government of Lower Canada, 1811-12; and governor of British North America, 1812-15.

Description. 96 x 60., ins., signed Robt. Field 1811 (the last figure ob-

scure), whole-length, figure to front, head and eyes three-quarters to left. One of two full-lengths by Field, the other being that of Sherbrooke. Represents Prevost in full-dress uniform, standing in a rolling, battle-swept waste-land, one hand on his sword and the other holding his plumed hat. Hair light brownish-yellow; eyes light brown; stock black, frill white; coat and sash subdued scarlet; collar, lapels and cuffs very dark blue; epaulets, buttons, belt buckle, sword hilt and spurs, brown-orange; buckle monogram, scabbard and grip, gray; both hands gloved; breeches white; boots black, edged scarlet; cocked-hat black, gilt-laced, with white and scarlet feathers. Waste-land in green, brown and ochry tints, with wisps of flame and smoke; sombre brown-gray clouds, passing downward into bluish, and pale salmon near horizon.

Remarks. This is a distinguished-looking portrait of a handsome man with a frank, manly countenance. It is well posed, correctly drawn, and beautifully coloured in tastefully subdued tints which do not produce the garish effect common in military portraits. It must be considered as one of Field's very finest productions. That the figure is placed a little too low, is its only fault. I believe that this portrait has never been reproduced. S. W. Reynolds's full-length mezzotint of Prevost, published at London, 21st December, 1818, which I, following Kingsford's statement in his *History of Canada*, v. 9. p. 28, once thought to be after Field's portrait, bears no resemblance to it. The picture Reynolds reproduced was painted after Prevost went to Lower Canada, probably by a Montreal artist, and may be dated early in 1813.⁷

Owner. It could not have belonged to Prevost, or he would have taken it with him. Some say it was painted for the Rockingham Club. It was in the possession of the Nova Scotian government and hung, with the one of Sherbrooke, in the Province Building (see Murdoch, *History of Nova Scotia*, 1867, v. 3, p. 391). It is said that their safety was once threatened by fire, and they were removed to the Merchants' Exchange Reading Room. After the Halifax Club was founded about 1862, with C. Creed in charge of the reading-room and secretary of the club, the two portraits were transferred to the latter institution where they now are.⁸ It would

⁷ In the McCord Museum, Montreal, is an excellent bust portrait in oils of Prevost in uniform which is labelled "probably by R. Field." This is incorrect. The head is practically a reproduction of that seen in Reynolds's mezzotint, as is also the head of another bust portrait belonging to Sir Charles Prevost, Bart. We therefore maintain that they are by the artist who painted the full-length which Reynolds engraved.

⁸ See also article relating to the Prevost and Sherbrooke portraits, in *Halifax Herald*, 11th November, 1896.

be a graceful and appreciated act if these portraits of two notable governors were again placed in the Province Building where the public could enjoy them.

XLI. SAWYER, VICE-ADMIRAL HERBERT, R.N., 1773(?) - 1838, commander-in-chief of the North America station, 1810-12. He came of a Devon family and evidently was a son of Capt. Herbert Sawyer of the "Active."

Description. 30 x 24 ins., n.s.d., bust, three-quarters to right. In uniform; hair gray; eyes blue; cravat black; collar, frill and waistcoat white; coat blue, with gilt buttons; two epaulets; background raw-umber. In poor condition.

Remarks. Canon Maynard stated that Sawyer and his father, Capt. T. Maynard, had been boyhood friends in Devon, and when they met again in Halifax the admiral wished to leave with Maynard a token of his regard, and suggested that it should be a portrait. Accordingly he sat to Field for this likeness.

Owner. Mr. John Maynard, son of Canon T. Maynard.

XLII. SHERBROOKE, LIEUT.-GEN. SIR JOHN COAPE, G.C.B., 1764 - 1830, who after distinguished service in the Peninsula, became lieutenant governor of Nova Scotia, 1811-16, and afterwards governor of British North America.

Description. 96 x 60 ins., probably signed and doubtless painted in the latter part of 1815, but an inscription cannot be detected in the obscure light in which it is hung; whole-length, figure to front, head and eyes three-quarters to right. It is a companion portrait to that of Prevost, and represents Sherbrooke in full-dress uniform, with outstretched hand, by a table, beyond which are a column, a curtain, and sky. Hair grayish-white; eyebrows brown; eyes gray; collar and frill white; stock black; coat subdued scarlet, faced with very dark blue, and with gold lace and aglets; star, gray-pink ribbon, and jewel of the Order of the Bath; Peninsular gold medal and fawn ribbon edged with blue; sash crimson; sword-hilt gilt and silver; breeches white; boots black; spurs gilt; cocked-hat (on table) black with gilt badge and scarlet and white plume; tablecloth yellowish, reddish and blackish; books brown, with red and green titles; chair buff, upholstered with bluish-green; carpet buffy and reddish; curtain olive; column brown-gray; sky gray above, then blue, paler below.

Remarks. This is one of the artist's best works, although not quite so pleasing as the one of Prevost in which the figure arrests the eye with a

centralization of interest. Although many accessories are introduced into the present picture, yet they are skilfully subordinated; and the colours are subdued with much taste, the breeches only being a little too light in tone. The figure is placed somewhat low. Tradition affirms that it is a remarkably truthful likeness of the greatly admired but impetuous governor. Elsewhere I have told how Dr. Boggs had to serve as a model when the robust legs were painted.⁹

Owner. It is now in the possession of the Halifax Club. (See remarks under the Prevost portrait.)

Reproduction. At various times, in half-tone, but not well. Field's mediocre engraving of Sherbrooke is not a copy of this portrait, although the heads are similar.

XLIII. SHORTLAND, CAPTAIN JOHN, R.N., 1769 - 1810, in command of the "Squirrel" and "Junon" on the Halifax station, 1807-09. In September, 1809, he left Halifax, and on 13th December most gallantly fought the "Junon," 38, with 224 men, against two French 40-gun frigates and two 20-gun vessels, carrying 200 troops, off Guadeloupe, when he was mortally wounded.

Description. This portrait is known to me only through Cook's engraving. It may prove to be a miniature, although I think it is in oils. The sitter is in full-dress uniform, bust, three-quarters to right. Hair and side-whiskers of medium light tone; cravat black; collar, frill and waistcoat white; two epaulets; coat dark (blue), its collar and large lapels with a band of gold lace; background monotint.

Owner. Unknown.

Reproduction. Oval stipple engraving by H. R. Cook, frontispiece to the *Naval Chronicle*, Lond., vol. 24, July, 1810, inscribed: "Captain John Shortland. | R. Field, pinxt. | H. R. Cook, sculpt." The oval is 4 x 3 $\frac{3}{8}$ ins.

XLIV. SLAYTER, JOHN, 1746(?) - 1824, comptroller of H.M. customs, Halifax. He is said to have been the last man in that town to wear a queue.

Description. 29 x 24 ins., n.s.d., bust, slightly to right. Hair gray; eyebrows and eyes brown; collar, cravat, frill and waistcoat white; coat black; chair dark red; background olive-brown.

Owner. The sitter's great-great-grandson, Com. Wm. R. Slayter, R.N.

⁹ See also article in the *Halifax Herald*, 11th November, 1896.

XLV. STANSER, RT. REV. ROBERT, D.D., 1760 - 1828, second bishop of Nova Scotia, 1816-24. He was a native of Yorkshire; rector of St. Paul's, Halifax, 1791; consecrated in England, May, 1816, and arrived at Halifax in September, but his health becoming impaired he finally returned to England the next spring. N.B.—The attribution of his portrait to Field needs verification.

Description. Probably 36 x 28 ins., full bust, slightly to left. Portrays a round-faced, pleasant-looking man, in bishop's robes, but apparently without a wig.¹⁰ Hair probably gray; features well drawn; bands and rochet white; chimere black; background monotint.

Remarks. Appears to be a dignified and pleasing portrait, but not so fine as the one of Inglis. It leaves one with a high opinion of Stanser as a man of character, pleasing personality and kindly disposition.

Attribution. My doubtful attribution of this portrait to Field decidedly needs confirmation, as it is merely founded upon an examination of a half-tone reproduction, and circumstantial evidence. The reproduction seems to be from a Field painting, and if so, it is one of the last he executed here. The original was painted after May, 1816, and the sitter's robust appearance suggests that it was before his health broke early the next year. It is far from impossible, however, that it was produced in England after 1817.

Owner. The original is in England, but the owner is unknown. The reproduction was obtained in 1912 by O. R. Rowley from the bishop's aged granddaughter, Miss Mary Slade, Wandsworth Common, London.

XLVI. STEWART, HON. JAMES, 1765 - 1830, member of H.M. council from about 1810 and puisne judge of the supreme court of Nova Scotia from 1815. He came to Halifax with his father, Anthony, as a loyalist from the Southern States, and married a daughter of Hon. Dr. Halliburton.

Description. A reproduction shows it to be a bust portrait, three-quarters to left; cravat and frill white; coat black; background monotint.

Owner. Unknown.

Reproduction. Poorly reproduced in Macdonald's *Annals of North British Soc.*, 1905, p. 69.

XLVII. TOBIN, MRS. MARGARET, 1783(?) - 1816, first wife of Hon. Michael Tobin the first (1776? - 1843) of Halifax. She was mother of the wife of Chief-Justice Sir Wm. Young.

¹⁰ In England Bishop Bloomfield, 1824, was the first to discard the episcopal wig.

Description. 28 x 24 ins., n.s.d., bust, three-quarters to right. Head-dress white; hair dark brown; eyes brown; ruffle and high-necked dress white; shoulder scarf golden-brown; background brownish. It has recently been restored.

Owner. The sitter's great-granddaughter, Mrs. Carl C. Giles.

Reproduction. Mrs. Giles also owns an oil copy by Wm. Valentine, Halifax, January, 1841, and its inscription states that the original is by Field.

XLVIII. TOBIN, (HON.) MICHAEL, THE FIRST, 1776(?) - 1843, merchant of Halifax, and later a member of the legislative council; of Irish parentage.

Description. 35 x 28 ins. (the only portrait of this size), n.s.d., nearly to knees, seated, three-quarters to left, a hand showing. Hair and side-whiskers black; eyes brown; collar and cravat white; waistcoat dark; coat black; chair red; background brownish.

Remarks. It must not be confused with an original oil portrait of Tobin as a much older man with gray hair, painted by W. Valentine in January, 1841.

Attribution. Family tradition says the earlier portrait was by Field. I have not seen it or a photograph.

Owner. Mrs. Carl C. Giles.

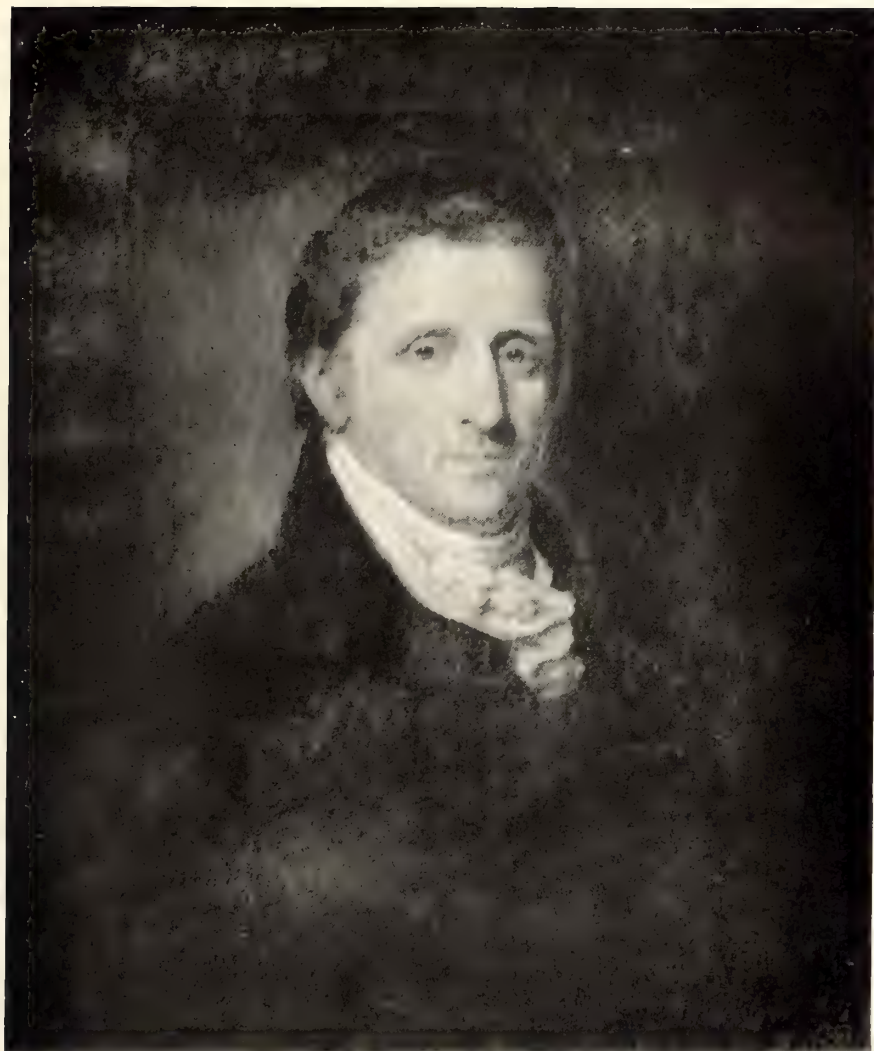
XLIX. UNIACKE, MISS ALICIA MARGARET, daughter of Hon. R. J. Uniacke, Halifax, and afterwards wife of William Scott, of Wool, Co. Selkirk, Scotland.

Description. 30 x 22 ins., n.s.d., bust, three-quarters to left. Young lady; hair yellow-brown, in curls on side of forehead; eyes blue-gray; dress, white, empire-style; shoulder-scarf red; background dark raw-umber.

Owner. The estate of Mrs. J. B. Uniacke.

L. UNIACKE, HON. RICHARD JOHN, 1753 - 1830, of Halifax and Mount Uniacke, N. S., attorney general of Nova Scotia. Born at Castletown Roche, Ireland; came to Nova Scotia in 1774, and later occupied many important positions, being a very prominent figure in provincial history and founder of an influential colonial family.

Description. 53 x 42 ins., signed R. Field 1811, three-quarter length seated, figure and eyes three-quarters to left. It represents Uniacke seated in his study. Hair gray; eyebrows turning gray; eyes blue; cravat and frill white; coat, waistcoat and breeches black; snuff-box brown-yellow; chair covered with grayish-green material; tablecloth blue, brown, yellow and red; inkstand and quill-pen; books brownish; curtain red.



JOHN MERRICK
Master-painter in H.M. Naval Yard, and
Designer of the Province Building, Halifax, N. S.

Portrait in oil

No. XXXIV

Remarks. This is a fine portrait, and the size gave scope for skill in composition, resulting in a highly interesting picture. It is an excellent likeness of the great colonial at the height of his career. In his old age he wore his white locks down to his shoulders, which with his great height, his large ivory-headed cane and eye-glass, made him a most striking figure — the venerable Uniacke of our traditions.

Owner. The estate of Mrs. James B. Uniacke.

Reproduction. It was copied by J. Clow of Halifax, in 1831, in a signed and dated rectangular miniature, belonging to Lieut. Col. Crofton J. Uniacke, which does not adequately represent the beauty of the original. This copy has been reproduced.

LI. VAN BUSKIRK, HENRY, 1767 - 1841, of Aylesford, N. S. He was of Dutch descent, born in New Jersey, son of Capt. Lawrence Van Buskirk of the King's Orange Rangers, disbanded at Halifax in 1783.

Description. 28 x 24 ins., n.s.d., bust, three-quarters to right. Hair and eyes, brown; large Roman nose and heavy chin; cravat white; coat black; background olive. (Not seen.)

Attribution. Family tradition.

Owner. His grandson, Mr. Frederick C. Van Buskirk.

LII. WALLACE, HON. MICHAEL, 1744(?) - 1832, treasurer of Nova Scotia, Halifax. He was a native of Lanarkshire who went to the Southern States and came as a loyalist to Halifax where he became a friend of Governor Wentworth. On five occasions he administered the government of the province.

Description. 29 x 24 ins., n.s.d., bust, three-quarters to right. Hair white; eyebrows brownish; eyes olive-gray; cravat, frill and waistcoat white; coat blackish-green; background dark to light raw-umber. Colours with a yellowish tone, perhaps from the varnish.

Remarks. An excellent portrait. The relief is good, and the painting of the face smooth, but not unduly so.

Owner. From his son, John, it passed in 1859 to John Roberts Wallace, and in 1905 to the present owner, Mr. Reginald R. Wallace.

LIII. WALLIS, LIEUT. (AFTERWARDS ADMIRAL OF THE FLEET, SIR) PROVO WILLIAM PARRY, R.N., 1791 - 1892. Born at Halifax, son of Provo F. Wallis, chief clerk to the commissioner of the navy. He first distinguished himself as lieutenant of the "Shannon" in her action with the U. S. Frigate

"Chesapeake," June, 1813, and he brought the prize into Halifax Harbour. He was the last survivor of Field's sitters.

Description. Probably 30 x 25 or 24 x 20 ins., bust, three-quarters to right. Shows Wallis as a good-looking young man in a lieutenant's undress uniform with an epaulet on the right shoulder only. Hair moderately dark; cravat black; collar, frill and waistcoat white; coat dark (blue), without lace; background monotint.

Attribution. The writer has only seen a woodcut reproduction; but there can be no doubt that it is from an oil portrait painted by Field between June and October, 1813.

Owner. Probably a descendent of Wallis's elder daughter, Mrs. Perryn, in England.

Reproduction. Rectangular woodcut, inscribed "Lieut. Provo Wallis at the time of his victorious entry into Halifax Harbour," in Brighton's *Sir Provo Wallis*, Lond., 1892, p. 96.

LIV. WENTWORTH, SIR JOHN, BART., 1737 - 1820, late lieutenant governor of Nova Scotia and formerly governor of New Hampshire. He was a staunch loyalist and a prominent figure in Nova Scotian history. In April, 1808, probably just before Field arrived, he was succeeded by Prevost.

Description. On fine, diagonally-twilled canvas cemented to a mahogany panel,¹¹ 43 x 34½ ins., n.s.d., but no doubt painted in 1808, three-quarter-length, three-quarters to right. The aged baronet, with an aristocratic, dignified expression, is seated in a round-backed arm-chair, by a table on which are papers and books. Hair gray, loosely gathered into a queue; eyebrows russet; eyes light blue-gray; complexion medium, the red tints old-rose and the cool ones pearl-gray; cravat and lace frills at bosom and wrists, olive-gray; coat and breeches very dark greenish-slate-black, the former lined with olive-buff satin; waistcoat olive-buff; chair (Louis xv style) hazel-brown, upholstered with snuff-brown; tablecloth dragon's blood-red; left book cinnamon-brown, right one ferruginous; background light to dark brownish-olive (raw-umber). All "white" appears as yellowish-olive-white, being somewhat modified by the varnish.

Remarks. It is one of Field's finest works in oil, and Dr. Akins believed

¹¹ It is quite possible that what I took to be fine canvas glued to a panel, may prove to be a panel of the nature sometimes used by Stuart, namely one of mahogany specially prepared by being dressed with a tothing-plane diagonally across the surface, thus producing a rough face to the wood itself, resembling that of a twilled canvas.



REV. CHARLES PORTER, D.D.
President of King's College, Windsor, N. S.

Portrait in oil, signed. Painted 1813

No. XXXVIII

it to be his best in this country. The dignified carriage and courteous and genial character of the worthy old governor are depicted with rare skill. It is interesting to compare this portrait with the early ones by Copley and Wilson.

Owner. It is said to have been painted for the Rockingham Club, and Akins states that when the club dissolved Sir John removed it to Government House. Later it hung in the Province Building, but it is now again in the governor's official residence.

Reproduction. In Mayo's *Wentworth*, 1921, p. 190, and elsewhere.

LV. WRIGHT, ANDREW, merchant of Halifax, of the firm of Belcher and Wright. He was a son of Rev. George Wright (1752 - 1819), an Irishman, head-master of the Grammar School and rector of St. George's Church, Halifax.

This portrait I have not seen and its owner is unknown, but Akins (*History of Halifax*) says it is by Field.

LVI. WRIGHT, MISS MARY, sister of the above-mentioned Andrew Wright. I think she died before 1819.

Akins also says her portrait is by Field.

Other portraits probably painted by Field at Halifax

As a guide to future investigators, it may be mentioned that probably many of the following notable contemporaries were painted by Field. If portraits of these come to light they should be compared with examples of his work. Hon. Foster Hutchinson (1761 - 1815), Hon. John Black (1765 - 1823), Hon. (afterwards Admiral) Philip Wodehouse (1773 - 1838), commissioner of the navy, Hon. Charles Hill (1749 - 1825), Hon. T. N. Jeffery, of the custom-house, Admiral Sir John B. Warren (1753 - 1822) and Admiral E. Griffith, both commanders-in-chief from 1807 to 1816, members of the Newton and Brinley families, as well as various opulent merchants.

Portraits on tin and wood, formerly attributed to Field

There are several unsigned oil portraits of Halifax residents, mostly half-lengths, on tin-plate and wood, and measuring from 10 x 8 to 14 x 12 ins., which I once erroneously attributed to Field. These include paintings of *Adam De Chezeau, Sr.* (1734 - 1814), owned by Miss E. Piers; *Hon. C. Morris the third* (1759 - 1831), owned by the Provincial Museum;

Dr. Robert Hume (1775 - 1853), in uniform, surgeon of the "Thetis" on this station, 1795 - 8, owned by the late John Lane of London; *Dr. Joseph Prescott* (1762 - 1852), owned by Mrs. M. A. B. Smith; and probably another one of *Prescott*, on a panel, owned by Miss V. Fairbanks.

To this list I think we may add two portraits, the originals of which I have not seen. One is of *Hon. Dr. John Halliburton* (1740? - 1808), in uniform, reproduced in Macdonald's *North British Society*, 1905, p. 35. He told me it was by Field, but Halliburton was ill in May, 1808, and died in July, so that it cannot be by that artist, and furthermore it represents a younger man. The *Charles Geddes* portrait, also reproduced by Macdonald, is another of the series, as he died in November, 1807.

The De Chezeau, Morris and Hume pictures have backgrounds of burnt-sienna, which Field avoided. The Prescott on tin has a landscape background, while that of the one on wood is a light monotint. The shade is on the broader side of the face (Field placed it on the narrower side), light comes from about eye-level (not higher as with Field), and the three first portraits have two points of light in each eye (while Field shows but one). They are mostly well painted, though over-sharp in treatment. The best of these plucky portraits is that of De Chezeau.

I formerly attributed some of them to Field, because the De Chezeau was stated to have been by that artist by the aged lady who gave it to my father, and her father had been brought up by De Chezeau. If it were by Field, so were the Morris and Hume. I am now convinced that they are by another artist, with a slight doubt as to the Prescott panel.

They may be now definitely attributed to John Weaver, an artist who was in Halifax at least in 1797 and who in the following year painted a signed, full-length on panel, 26 x 16½ ins., of Lieut. Gen. Prince Edward.¹² Dunlap says of this artist that he was probably an Englishman, intemperate, and painted in the United States small oil portraits, generally on tin, "inveterate likenesses, hard as the tin and as cutting as the outline." Probably, through drink, his work degenerated after he left Halifax, as some of his Nova Scotian portraits have decided merit.

Painted in Jamaica, 1816 - 19

Almost nothing is known of the portraits painted by Field during the few years he resided in Jamaica. That he was busily engaged, is shown

¹² Fielding, *Dict. of Am. Painters*, 1926, gives Weaver's initials as P. T. Dunlap did not record his first name.



LT.-GEN. SIR GEORGE PREVOST, BART.
Lieutenant-Governor of Nova Scotia, Halifax, N. S.

Portrait in oil, signed. Painted 1811

No. XL



LT.-GEN. SIR JOHN COAPE SHERBROOKE, G.C.B.
Lieutenant-Governor of Nova Scotia, Halifax, N. S.

Portrait in oil. Painted about 1816

No. XLII

by the extract, already quoted, from a contemporary newspaper. Mr. Frank Cundall, the foremost authority on Jamaica history and portraits, does not know of a single work by him now on the island. The reason is easily explained. We do not realize what a quantity of pictures, furniture, plate, etc., was removed when the slave emancipation act became effective in 1834, and wealthy landed proprietors left, many of them forever. The peculiar interest attached to one portrait has resulted in it not being forgotten.

LVII. "OLD HOPE," whose full name was ROGER HOPE ELLETSON, born 1675(?), died 10th September, 1819, aged nearly one hundred and forty-five years; a negro on the Hope Estate of the Marquis of Buckingham, originally belonging to the Hope family, near Kingston, whose excessive age and remarkable vigor made him an object of particular interest. We cannot explain how he came to have the same name as the speaker of the assembly in 1688, and as the lieutenant governor in 1766.

All we know of the portrait is contained in the *Kingston Chronicle* of 17th March, 1819, and *Notes in Defence of the Colonies*, 1826. It was painted by Field and given by him to Admiral John Erskine Douglas, who was on the station in 1815-18, and he took it to England, doubtless in the latter year, and presented it to "the Royal Museum in London," whatever that was. Mr. Cundall lately searched unsuccessfully for it in the public collections there.

MINIATURES ON IVORY

(Arranged chronologically)

Field's true miniatures, as distinguished from his larger water-colour portraits on paper, are all on ivory. With one exception (Sargent) they are oval in shape, and their average size is 3.00 x 2.40 ins. The smallest one is that of Mrs. Chase, 2.50 x 2.00 ins., and the largest oval one is the Ball Washington, 3.62 x 2.82 ins.; but the actual largest specimen is the rectangular Sargent likeness which is 5.05 x 3.95 ins. Measurements given in the descriptions are exclusive of the case or frame. While the miniatures are grouped chronologically, their sub-arrangement under each year is alphabetical according to their subjects' names. Larger portraits on bristol-board or drawing-paper, although somewhat miniature in size, are separately listed under the heading of Water-colour and Pastel Portraits.

Painted in the United States, 1794 - 1808

Nearly all of Field's miniatures of this period are signed R.F with, almost invariably, the date beneath. Until recently experience led me to believe that all are signed; but this idea has had to be abandoned. The portraits are tastefully mounted in plain, narrow, oval gold cases or locket, with an immovable suspension ring, on top of which is usually a small knob; and the back of the case often contains a plaited, plume-like, or annular lock of the sitter's hair, sometimes ornamented with pearls, twisted gold wires in the form of wheat stalks, a gold monogram, blue enamel in a radiating, fluted design, etc.

1794(?)

LVIII. (?) DERBY, ELIAS HASKET, JUNR., 1766 - 1826, wealthy merchant of Salem, Mass., son of "King Derby." In 1797 he married Miss Lucy Brown. N.B. The attribution of this portrait to Field decidedly needs verification.

Description. Size of reproduction 2.60 x 2.00 ins., not signed or dated, bust, three-quarters to right, in chased gold case, set with pearls. Hair powdered and tied in a loose queue; eyebrows dark; bowed cravat, frill, and waistcoat white; coat medium dark, its collar stippled with whitish; background cross-hatched in Field's style, dark to left and above, and light in lower right part.

Remarks. Only an artotype reproduction has been examined, but Mr. R. P. Tolman believes that it is Field's work. The printed title says it represents Derby at the age of twenty-eight, 1794. Derby travelled much and the portrait could have been painted in Baltimore or Philadelphia, but I am not at all convinced that it is by Field.

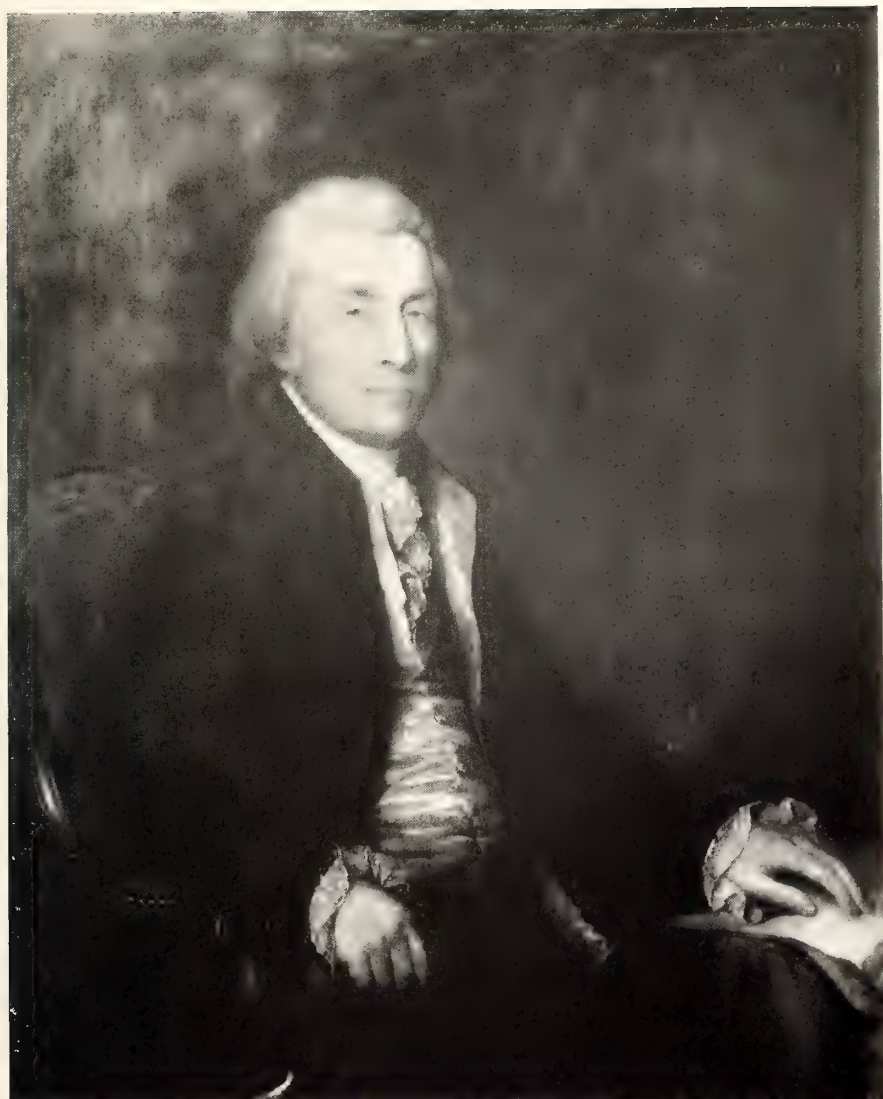
Owner. Mrs. Hasket Derby.

Reproduction. In artotype, E. S. Bowne's *A Girl's Life Eighty Years Ago*, N. Y., 1888, p. 110.

1795(?)

LIX. SPRIGG, MISS HENRIETTA, 1775 - spring of 1797, fourth daughter of Richard and Margaret Caile Sprigg of "Strawberry Hill," Annapolis, Md., and sister of Mrs. Sophia Mercer (No. cviii).

Description. Full size of ivory, 3.50 x 3.00 ins., signed R.F. without date, bust, slightly to right; in gold case with oval receptacle and plait of brown hair; in red morocco-leather outer case. Hair golden; eyes blue; com-



SIR JOHN WENTWORTH, BART.
Late Lieutenant-Governor of Nova Scotia, Halifax, N. S.
Portrait in oil. Painted about 1808
No. LIV

plexion fair; low-neck dress of white muslin; background, dull-red curtain, a column, and blue sky and clouds.

Remarks. One of Field's earliest known miniatures. Probably it was painted at Baltimore while she was visiting her sister, wife of Dr. J. Steuart, and as Field was there in the spring of 1795 I have assigned it to that year. It is very beautiful and the colours untouched by time.

Owners. The sitter's great-grandnieces, the Misses M. Louisa and Emily B. Steuart.

LX. TWINING, THOMAS, 1776 - 1861, a young Englishman whose *Travels in America One Hundred Years Ago* was published in 1893. He went into the East India Co.'s service and died at Twickenham, Eng.

All we know of this portrait is contained in entries in Twining's work, pp. 93, 113 and 119, quoted in the account of the artist's life. On 24th April, 1795, at Baltimore, Field asked him to sit, which he did on 4th May. As Twining did not know what became of the likeness, the artist must have retained it to show as a specimen of his work. The miniature of Twining reproduced in his book, is not by Field, for it is signed G. and represents him at a somewhat later period.

1796(?)

LXI. GITTINGS, JAMES, JUNR., 1768 - 1818, a wealthy and prominent landowner of "Long Green," thirteen miles northeast of Baltimore, Md. He was son of James Gittings (1735 - 1823) and his wife, Elizabeth Buchanan. He married Harriet, daughter of John and Deborah (Ridgely) Sterett. According to family tradition he was frequently visited, at "Long Green," by the English artist who painted this miniature.

Description. 3.00 x 2.50 ins., signed R.F. 1796 or 1798, but more likely the former; bust, three-quarters to right. It attractively portrays a good-looking gentleman whose age could not have been over twenty-eight. Hair powdered, white, and tied in a loose queue; eyebrows brown; eyes blue; cravat, frill and waistcoat white; coat purplish, with blue collar; background blue sky with clouds.

Owner. The sitter's great-grandson, Mr. James C. Gittings.

1798

LXII. EWING, DR. JAMES SERGEANT, 1770 - 1823, son of Rev. John Ewing, D.D., provost of the University of Pennsylvania. He graduated as a physician but became a pharmacist.

Description. 2.90 x 2.33 ins., signed R.F. 1798, bust, three-quarters to left; in gold case, with a medallion of hair surrounded by fifty pearls. Hair powdered, in a queue; side-whiskers and eyebrows dark; eyes light brown; loosely-tied cravat, frill and waistcoat white; coat brown, with white stippling (hair powder?) on its collar; background reddish-brown.

Remarks. This is one of the artist's best miniatures, and the colours are perfectly preserved.

Owner. It passed to a grand-niece, Madame M. Ewing De Guzman, who sold it to Mr. Herbert L. Pratt.

Reproduction. Bolton's *Painters in Miniature*, 1921, p. 154.

LXIII. HENDERSON, JONATHAN KEARSLEY, 1772 - 1833, lawyer, son of Matthew and Margaret Kearsley Henderson. He resided at Huntingdon, Pa., till 1806, when he retired to Chester Co. He married a daughter of E. Bartholomew of that county.

Description. 2.90 x 2.32 ins., signed R.F. 1798, bust, three-quarters to right; in gold case with braided lock of light-brown hair, inside which is an ivory oval with painted monogram, J. H., and a couple of painted sprays above and below. Hair grayish-white, powdered; eyes blue; cravat, frill and waistcoat white; coat dark-brown, its collar dark-blue; background very light, slightly pink.

Owner. Mr. John Kearsley Mitchell.

LXIV. STODDERT, BENJAMIN, 1751 - 1813, of Philadelphia and Georgetown, D. C., first secretary of the U. S. navy, 1798 - 1801. He was born in Charles Co., Md., son of Capt. T. Stoddert, and in 1783 became a merchant at Georgetown.

Description. 3.10 x 2.50 ins., signed R.F. 1798, bust, three-quarters to right; in modern frame. Hair powdered, tied with black ribbon in a queue; eyebrows medium dark; eyes hazel; cravat, frill and waistcoat white; coat blue with gilt buttons, collar stippled with white; background reddish-brown.

Remarks. Painted at Philadelphia when Stoddert assumed office. It is well preserved and is one of the artist's best miniatures. Stoddert has a commanding mien and an expression of power and determination.

Owner. Mr. Percy Brown, who inherited it from his mother, Mrs. Campbell Brown.

Reproduction. In Wharton's *Social Life in the Repub.*, 1902, p. 54, and



HON. RICHARD JOHN UNIACKE
Attorney-General of Nova Scotia, Halifax, N. S.

Portrait in oil, signed. Painted 1811

No. L

elsewhere. A copy by Miss B. E. Perrie was owned by Mrs. Claire G. Addison.

Date unknown

LXV. (?) BROWN, JOHN, 1757 - 1837, first U. S. senator from Kentucky, 1791 - 1806. N.B. The attribution of this portrait to Field has not been verified.

Attribution. This miniature is inserted with doubt as to whether it is by Field. As I have not seen a reproduction and do not know whether it is signed, I am unable to give an opinion as to its authorship. It is reproduced in Bowen's *Centennial of Inaug. of Washington*, 1892, and was then owned by Mrs. J. M. Brown, but I have not been able to trace it further. In 1915 C. H. Hart wrote me that he knew of a miniature of John Brown by Field. As his attributions to that artist were, in my opinion, not always correct, it is a matter which needs verification.¹

Undated(?)

LXVI. JENKINS, ROBERT. N.B. The attribution of this portrait to Field has not been verified by me.

Description. It can only be said that it is on ivory, oval, measures about $3\frac{1}{2} \times 2\frac{1}{2}$ ins., and apparently is not signed or dated.

Attribution. In 1923 Mr. Frederic F. Sherman of New York sold the miniature. Its history was very complete. Although Mr. Sherman says that, as he remembers, it is unsigned and undated, yet he believes, from the evidence of the work itself, that it is unquestionably by Field, and he considers it to be the finest miniature by that artist he has seen, the colours being very well preserved.

1799

LXVII. EARLE, MRS. HENRIETTA MARIA HEMSLEY, 1779 - 1821, wife of

¹ *Read portrait.* C. H. Hart sent me a photograph of an unsigned, mediocre, flat-looking miniature of John Read (1769-1854), lawyer of Philadelphia, which he listed as by Field (No. 7) in his manuscript catalogue of miniatures owned by Mrs. Lucy W. Drexel, Penryn, near Philadelphia. It is most decidedly not by Field, and the costume indicates that it was painted before his advent.

Chew portrait. Hart also said he had seen a Field miniature of Benj. Chew, Junr. (1758-1844), of "Cliveden," Phila. Judging from the owner's description, it is extremely improbable that it is by that artist. It is not signed, it is in a small chased locket, and the costume seems to be of an earlier date.

Thomas Chamberlaine Earle (b. 1771). She was a daughter of William Hemsley (1736 - 1812) and his wife, Sarah Williamson (1749 - 1794), of "Cloverfields," Queen Anne Co., on the Eastern Shore of Maryland.

Description. 3.00 x 2.45 ins., signed R.F. 1799, bust, three-quarters to right; in gold case. Represents a sweet-looking young lady. Hair brown, heavily powdered; eyes blue; dress cream-white, with delicate, embroidered, white muslin fichu; background blue sky and gray and white clouds.

Remarks. A beautiful portrait delicately worked-up. It is probable that it was painted in Philadelphia, as the wealthy Eastern Shore families such as the Earles, Hemsleys, Tilghmans, Pearces, Lloyds, and Formans, are known to have been in close contact socially with that city.

Owner. Mr. John Hemsley Johnson who purchased it from Mrs. Samuel Sterett (*née* Mary Hemsley).

LXVIIa. STEWART, JOHN, 1777 - 1802, merchant of Baltimore, Md., son of David Stewart. In July, 1799, he married, at Philadelphia, Helena, daughter of William West of that city.

Description. 3.00 x 2.40 ins., signed R. F. 179-(last figure obscure, but no doubt the date is 1799, the year he was married), bust, three-quarters to right; in plain gold frame. It is a fine miniature of a youthful-looking gentleman. Hair powdered, white, in a loose queue; eyebrows light-brown; eyes blue; cravat and frill white; pink band between cravat and waistcoat; waistcoat grayish-white; coat dark-blue with "gilt" (grayish-brown) buttons; background grayish-brown to light-gray.

Remarks. Here we have the first instance of a reddish band showing inside the collar of the waistcoat, a feature which is met with in several portraits down to the year 1803. It may have been the edge of an undervest of some sort.

Owner. The sitter's great-grandson, Mr. David Stewart.

LXVIIb. WALN, NICHOLAS. He was probably a brother of Robert Waln (1765 - 1836), a prominent merchant of Philadelphia, Pa., whose ancestor, Nicholas, came to America with Penn in 1682.

Description. About 3.00 x 2.35 ins., signed R. F. 1799, bust, three-quarters to left; in plain gold case. Portrays a youngish gentleman. Hair black; eyebrows and eyes brown; complexion ruddy; cravat, frill and waistcoat white; coat brown, with black collar; background brown. It is in fine condition.

Owner. The sitter's grand-niece, Mrs. Campbell Madeira.

LXVIII. HAGNER, PETER, 1772-1850, assistant accountant in the war department, Washington, and afterwards third auditor. He was born in Philadelphia and came with other officials to Washington in 1800. He served in various positions for fifty-six years, resigning in 1849.

Description. 2.75 x 2.25 ins., signed R.F. 1800, bust, three-quarters to left; in gold case, plain back. Hair and side-whiskers powdered; eyebrows brown; cravat (tied in an irregular bow) and waistcoat white; coat blue, stippled with whitish about collar; buttons gilt; background brown.

Attribution. This portrait was recently exhibited at Washington, as by Rembrandt Peale, that being the tradition in the owner's family. Mr. R. P. Tolman detected the error. I have examined a photograph which shows it to be an excellent and typical example of Field's work.

Owner. Mr. Randall H. Hagner.

Reproduction. In Judge A. B. Hagner's *Personal Narrative*, 1915, p. 36, entitled "Peter Hagner, from a painting by Charles Willson Peale."

LXIX. HARPER, MR. This was no doubt Robert Goodloe Harper, 1765-1825, a lawyer who served in the legislature and later in congress, from 1795 to 1801. About 1801 he married a daughter of Carroll of Carrollton and moved to Baltimore.

All we know of this miniature is that Mrs. Thornton of Washington states in her diary that on 26th December, 1800, she "had the drawing-room prepared for Mr. Field to paint in, as he expected Mr. Harper to sit," and that he sat again the next day.² Congress was then in session, so that we may believe that this was R. G. Harper, and that the portrait was intended as a gift to his bride.

LXX. KERR, JOHN LEEDS, 1780-1844, lawyer, and later congressman and U. S. senator, of Easton, Md. He was born near Annapolis, and practiced in Easton where he died. He edited J. L. Bozman's *History of Maryland*, 1837.

Description. 2.90 x 2.40 ins., signed R.F. 1800, bust, three-quarters to left; in gold case with golden-brown hair in back. Hair short, golden-brown; eyes blue; cravat, frill and waistcoat white; coat brownish-blue, with gilt buttons, the collar stippled with whitish (not representing hair-powder in this case); background gray and blue, darker gray below.

² *Records Columbia Hist. Soc.*, v. 10, Wash., 1907, p. 225.

Remarks. It seems to be perfectly preserved. The hair strokes are somewhat more "wiry" than usual. In this portrait we have the earliest instance among Field's works of a man with unpowdered hair.

Owner. It passed to the sitter's son, John B. Kerr, then to his son, Kenneth C. Kerr, and now belongs to the latter's son, Mr. John Leeds Kerr.

LXXI. LOVE, SAMUEL, 1755(?) - 1800, a landed gentleman of "Salisbury" plantation, Loudon Co., Va. He was born in Charles Co., Md., son of another rich planter of the same name (1720 - 87) whose ancestor came to America about 1660.

Description. 2.87 x 2.38 ins., n.s.d., but undoubtedly painted at Georgetown in 1800, bust, three-quarters to right; in gold case with hair. Hair dark-gray, short except at back; eyes brown; very narrow shirt-collar, cravat and frill white; waistcoat yellow; coat blue, without lapels; background gray and blue sky. Considerable hatching on coat and waistcoat.

Remarks. There cannot be the slightest doubt that it is by Field. Although unsigned, it is more vivacious and a better production, as well as more Field-like, than the similar signed portrait described in the next entry. Love was visiting his son at Georgetown when he sat for Field a few months before his death, which occurred about November. The rudimentary shirt-collar is the earliest instance of such an article of dress shown in this artist's portraits.

Owner. The sitter's great-great-grandson, Rear-Admiral Richard Graham Davenport, U.S.N.

LXXII. LOVE, SAMUEL. See preceding entry

Description. Size not known, signed R.F. 1800, bust, three-quarters to right; in gold case. Comparison of this and the unsigned similar miniature just described, shows that they differ in so many minor details that one cannot be a true replica of the other. They are either from different sittings, or one may be an altered version of the other, painted after Love's death. In the latter case I would designate the more animate, unsigned one as that from life. In a general way the description in the last entry will serve for this portrait.

Owner. Unknown. The photograph I have seen was found by Admiral Davenport in a letter of 1887, which refers to it, from a cousin to his great-aunt.

LXXIII. OFFICER OF THE UNITED STATES ARMY, UNIDENTIFIED. No doubt a resident of Washington or Georgetown.

Description. 2.95 x 2.35 ins., signed R.F. 1800, three-quarters to left; in gold case, with brown hair. Represents a gentleman of twenty-five or thirty years, with a face of the Napoleonic type. Hair gray (powdered), in loose queue; eyes blue; complexion dark; cravat black; frill white; coat dark-blue, with tomato-red facings on collar and breast; epaulet brownish-yellow; background gray clouds and blue sky.

Remarks. This fine miniature is in excellent condition.

Owner. Mr. Charles V. Wheeler.

LXXIV. OSWALD, MR. This miniature is known only through the diary of Mrs. Thornton, which records that "Mr. Oswald" sat for Field, at her house in Washington, on 26th and 29th December, 1800.³

LXXV. RIDGELY, CHARLES, JUNR., 1784 - 1819, of "Hampton," Towson, near Baltimore. He was member of an aristocratic Maryland family, son of Charles Ridgely who was afterwards governor. Charles, Jr., married, 1809, Mary Campbell, but left no descendants.

Description. About 3.00 x 2.65 ins., signed R.F. 1800, bust, three-quarters to right; in gold case, minutely chased. Portrays a beautiful youth with long hair, small mouth and dimpled chin. Hair medium blond; eyes blue; complexion fair; features exquisitely drawn; cravat, frill and waist-coat white; coat dark-blue, with darker blue velvet collar, and gilt buttons; background a red to pink curtain, with light-blue landscape and blue sky.

Remarks. This is a superb miniature, for, apart from the charming personality of the subject, it is strikingly beautiful in pose, drawing, modelling, and colouring, and it also has the rare quality of grace. It exhibits a touch which combines confidence and vigor with the utmost delicacy. It is Field's only known portrait of so young a lad. We have seen how successful he was in portraying maturity and old age; and this exquisite likeness tells us with what sympathetic truth he could record the freshness and vivacity of an unaffected, happy, beautiful youth who had experienced none of life's responsibilities and vicissitudes. An artist who could paint such a portrait was in full sympathy with child-life. It must have been painted while Field was on his way from Philadelphia to Washington. Mr. A. T. Brice first detected its signature.

³ *Records of Columbia Hist. Soc.*, v. 10, Wash., 1907, pp. 225-226.

Owner. From Ridgely's widow, Mrs. Winchester, it passed to her granddaughter, the present owner, Mrs. Nicholas P. Bond.

LXXVI. RINGGOLD, MRS. MARIA CADWALADER, 1776 - 1811, first wife (m. 1792) of Samuel Ringgold (1770 - 1829) of "Conocacheague Manor," near Hagerstown, Wash. Co., Md. She was third daughter of Gen. John Cadwalader.

Description. Size not known, signed R.F. 1800, bust to front, head and eyes three-quarters to right; in gold case with hair. Hair light-brown, arranged somewhat like that in Mrs. Chase's portrait; eyes bluish; mouth with a slight smile; dress cream-colour, with U-shaped low neck, and brown ribbon at high waist-line; shoulder-scarf pale yellow or cream-colour; background blue sky and gray clouds.

Remarks. An exquisite portrait of a beautiful young lady, gracefully posed and delicately drawn. It is one of Field's best miniatures of a woman.

Owner. Mr. Cadwalader Woodville, great-grandson of the sitter.

Reproduction. In Wharton's *Social Life in the Republic*, 1902.

LXXVII - LXXVIII. SHAAFF, ARTHUR, died 1817, of Frederick, Md. He was a prominent member of the Maryland bar, and brother of Dr. J. T. and C. A. Shaaff, whose miniatures were also painted by Field.

Description. 2.90 x 2.40 ins., signed R.F. 1800, bust, three-quarters to left; in gold case with dark-brown hair. Hair (in loose queue) and side-whiskers powdered; eyebrows brown; cravat and waistcoat white; coat black, with whitish stippling on collar; background light-brown.

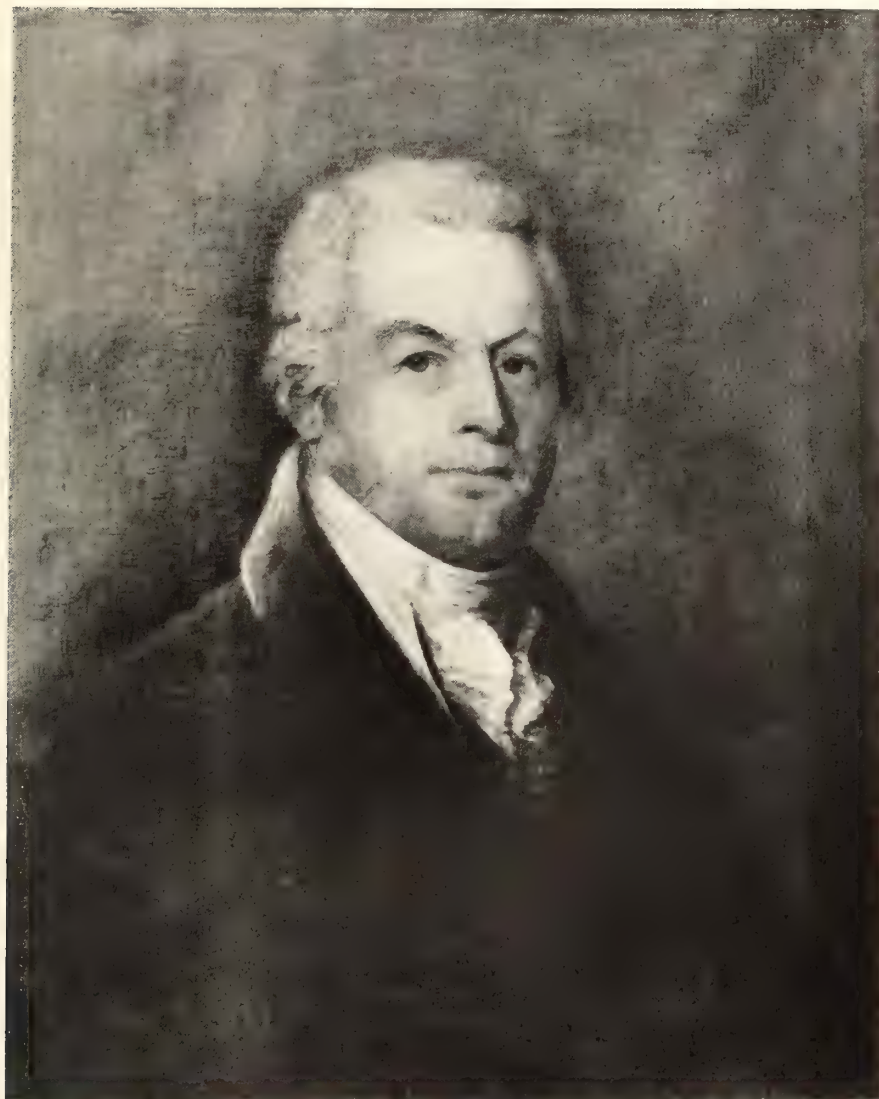
Unfinished replica. This portrait has the same pose as the finished one, and the background is identical, but the head is slightly larger and the face has no flesh-tints.

Owner. Mr. Arthur T. Brice. He possesses five Field miniatures.

LXXIX. SHAAFF, DR. JOHN THOMAS, 1763 - 1819, physician of Georgetown, D. C., and organizer of the Medical Society of the District of Columbia.

Description. 2.90 x 2.50 ins., signed R.F. 1800, bust, three-quarters to right; in gold case with blackish hair and gold monogram, J. T. S. Hair, in loose queue, and side-whiskers, powdered; eyebrows dark; eyes dark; cravat white, with pendent ends; coat black, collar stippled; background light-brown.

Owner. Mr. Arthur T. Brice.



HON. MICHAEL WALLACE
Treasurer of Nova Scotia, Halifax, N. S.

Portrait in oil

No. LII

LXXX. SHAAFF, MRS. MARY SYDEBOTHAM, died 1810, wife of Dr. John T. Shaaff and daughter of Wm. Sydebotham.

Description. 3.40 x 2.60 ins., signed R.F. 1800, bust, three-quarters to right; in gold case with dark-brown hair and monogram M.S. Hair powdered, bound by pink ribbon; eyebrows brown; dress white, with embroidered double frill, and pink waist-ribbon; background a pink curtain, blue sky and bit of foliage.

Remarks. Said to be very well executed. A draped curtain is also found in the Sprigg, Ridgely, Dr. and Mrs. Thornton, and Key miniatures.

Owner. Mr. A. T. Brice.

LXXXI. THORNTON, DR. WILLIAM, 1761 - 1828, commissioner of Washington and later superintendent of the patent office. He drew the plans for the first federal capitol and other buildings, and was an inventor as well as an amateur artist. He moved to Georgetown in 1794 and afterwards into Washington. Field was intimate with him and stayed at his home in 1800 - 1.

Description. 2.88 x 2.38 ins., signed obscurely R . . . 00, bust, slightly to right. Hair grayish-brown; eyebrows brown; eyes gray; complexion ruddy; cravat and frill cream-colour, with a pink band between the latter and the coat (as in several miniatures painted from 1799 to 1803); coat black; background, a light-green curtain, gray column to left and gray and blue sky to right. It was in bad condition, had two cracks, the pink band was smutched over the frill, and the signature had also suffered; but it has lately been cleaned and framed.

Remarks. If painted in 1800, as the obscure date indicates, it is remarkable that Mrs. Thornton makes no mention of it in her diary. It is clearly an original by Field, although some have attributed it to Thornton himself.

Owner. As the doctor left no children, the Thornton portraits passed to the Talbot, Miller, Smith and Kennon families, Washington. The present one went to Mrs. J. Henley Smith, who bequeathed it to Miss M. R. Mullan, now Mrs. Henry H. Flather, in whose possession it is.

Note. Little is definitely known about the Thornton portraits. There are oil ones of the doctor and his wife, attributed to Stuart, but W. Winstanley painted one of the former in July, 1800 (see the Thornton diary). W. G. Peter, Washington, has an unsigned miniature of him with a plain dark-red background; and Mrs. Arthur Fendall (*née* Miller) has, I understand, another. These I believe are not by Field, and they do not agree

with the Flather example or with each other. They are probably copies by Mrs. Thornton (some think that they are by the doctor), and may indicate that there is at least another Field original, as they look like reproductions of his work.

1801

LXXXII. BRODEAU, MRS. ANN, mother of Mrs. W. Thornton of Washington, with whom she lived till her death some time after 1835. She came from England, and up to 1792 kept a ladies' boarding-school in Philadelphia.

Description. 2.90 x 2.40 ins., n.s.d., bust, three-fourths to right; in gold case. Portrays a somewhat stout, good-looking lady of about sixty-five years. Large cap white; hair white; eyebrows gray; eyes brown; head relatively large; complexion unusually pale; dress white, high-necked with narrow frill; shoulder-wrap purple, with white collar bordered with pink and yellow; background gray, cross-hatched in Field's style.

Remarks. There cannot be the slightest doubt that it is an original by Field, although some have surmised that it is by Dr. Thornton. It seems to be a fine portrait, except for the pale face. It must have been painted while the artist was staying at Thornton's in 1801.

Owner. Mrs. Thornton gave it to her husband's half-niece, Miss Mary Talbot, who presented it to the present owner, Mrs. Arthur Fendall (*née* Miller).

Reproduction. *Records of Columbia Hist. Soc.*, v. 18, Wash., 1915, p. 156.

LXXXIII. THORNTON, MRS. ANNA MARIA, 1775 - 1865, daughter of Ann Brodeau and wife of Dr. W. Thornton (No. LXXXI). They were intimate friends of Field, and her diary often refers to him. She was an amateur artist, and probably more skilful as such than her husband.

Description. 3.65 x 2.50 ins., signed R.F. 180- (no doubt 1801, as it is not mentioned in her diary for the previous year), bust, three-quarters to left. A rather slight young lady with hair dressed somewhat high, curls about the forehead, and the remainder hanging down the back. Two gold and pearl barettes (a most unusual addition) are in the hair. The coiffure is very different from that of her portrait attributed to Stuart. Hair and eyes light-brown; head relatively small in the oval; dress white, frilled U-shaped opening, short sleeves and high waist-line; background, a dark-red curtain, its upper part heavily painted and somewhat "muddy," and below, to left, an area of dark reddish-brown.

Remarks. The head and figure are very fine, but part of the background is laboured in effect. Messrs. Tolman and Brice think that this portion may have been repainted by Mrs. Thornton to repair some accidental damage. It resembles the similar background of Dr. Thornton's portrait belonging to W. G. Peter, which is probably a copy by Mrs. Thornton of a Field original. Field's miniatures of the Thorntons and Mrs. Brodeau have been attributed to the doctor himself, and there is evidently also confusion among originals by Field and copies by Mrs. Thornton.

Owner. Mrs. Thornton gave it to Miss Mary Talbot, who presented it to the present owner, Mrs. Arthur Fendall.

Reproduction. *Records of Columbia Hist. Soc.*, v. 18, p. 146, "Water-colour by Dr. Wm. Thornton."

Miniatures of Washington

Two groups. Field painted two distinct groups of very beautiful miniatures of George Washington, founded on pre-existing portraits, one representing him as president in civilian costume, the other as a general in uniform. We shall see that they were begun in November, 1800, but the portraits, when dated, are inscribed 1801, in which year he produced two original miniatures of Martha Washington. We will describe the joint inception of the two groups, and then treat each separately. So far, writers have known only the first series. Both have had perplexing questions connected with them.

Inaccurate statements as to dates. Regarding the first group, confusion has existed as to when and under what circumstances the portraits were painted, and this has obscured their unity in origin. It existed in 1858 when Peale stated his impression that Field had shown him the Meredith miniature in 1798, and S. R. Meredith gave a certificate that it was painted in 1799.

Miss Johnston in her valuable, but sometimes inaccurate, *Original Portraits of Washington*, 1882, presents information about four of the first group, but fails to consider the evidence furnished by the artist's dates, accepting instead unreliable tradition as to when they were painted, a question which could have been settled by the portraits themselves. Claims have been made that certain ones were painted before Washington's death, from which it would be inferred that they were from life. We thus find the years 1798 and 1799 assigned to two, when they are clearly dated 1801! We are surprised that each was not examined in order to ascertain its date.

The two miniatures of the second group are free from such chronological confusion.

All accessible examples of both groups are marked 1801, with exception of the Lear one, from which the date is supposed to have been removed, and the Bolivar one, which is neither initialled nor dated. The Lewis portrait cannot be traced.

Painted primarily for Mrs. Washington. Although there is no contemporary proof, yet circumstantial evidence leads to the following conclusion as to their inception: It appears that as the first anniversary of her husband's death approached, Mrs. Washington decided she would present, as mementoes, small but choice portraits of him to members of the family and one at least of his friends. Accordingly in the latter part of 1800 she directed Field, then at Georgetown, to execute these two groups of miniatures, to be founded on one or two pre-existing likenesses. We shall see that the resultant portraits are very considerably modified in expression; and one series is composite in character. This is the only instance of Field acting as a copyist, and even then original elements have been introduced.

It is a high compliment to Field that he was selected to produce these mementoes of a national hero and beloved relative; and it is a signal endorsement of them, as being in the widow's opinion faithful and pleasing likenesses of her husband, that she presented them to a chosen few; and indirectly it is a compliment to the originals upon which they were founded. Students of Washington portraiture should consider this.

Besides those ordered by Mrs. Washington, Field painted replicas for other persons, for Pintard tells us, 31st July, 1801, that "Mr. Field executes capital large miniatures of the President, at fifty dollars, without the framing."⁴ The Meredith and Habersham replicas were no doubt obtained in that way.

Portraits selected for reproduction. The originals selected for modified reproduction were: One of the Stuart paintings of 1795 of the Vaughan type, for the portraits in civilian dress; and for those in uniform, Field's miniature rendering of the same original was the basis for the head, while one of Walter Robertson's miniatures of 1794, an example of which Field had engraved, was the guide for the coat and the composition as a whole. We shall see that there is similarity in the features of both groups, and in some examples the difference is almost imperceptible.

Distribution. The miniatures were distributed thus: Those representing

⁴ *Century Mag.*, v. 40, May, 1890, p. 16 note.



JONATHAN KEARSELEY HENDERSON
 Lawyer of Huntingdon, Pa.
Miniature. Painted 1798
 No. LXXXIII



JAMES SERGEANT EWING, M.D.
 Of Philadelphia, Pa.
Miniature. Painted 1798
 No. LXXXIV

the president in ordinary dress, went to, (1) Mrs. L. Lewis, (2) B. Washington; (3) Johanna (?) Ball; (4) T. Lear; (5) T. Meredith and (6) J. Habersham. Those in uniform went to the daughters of Eleanor Calvert Custis by her second husband, Dr. D. Stuart. One or two other examples may yet come to light, as two of the first group and both of the second have been added to those already recorded.

Miniature after Stuart's Athenæum Washington. The Perkins-Lewis-Butler-Rosenthal miniature of Washington, not signed or dated, which has recently been attributed to Field, is decidedly not by him. It exhibits none of that artist's accurate and delicate handling, particularly about the features, and the hair is rendered in a blocky manner. T. H. Perkins presented it to Mrs. L. Lewis and it now belongs to Albert Rosenthal, but tradition does not connect Field's name with it. It is reproduced in Henkel's sale catalogue No. 1269, Phila.

Group One

WASHINGTON, GEORGE, 1732-99, *in civilian dress* as president of the United States. After one of Gilbert Stuart's replicas of his oil portrait of the Vaughan type painted in 1795, but with distinct modifications in facial expression.

The portrait taken as a guide. While it is evident that Field had as the prototype for the members of this group one of the Stuart portraits just named, yet Mrs. Thornton's diary for 1800⁵ tells what particular one was so used, and disposes of the idea that any of the miniatures were from life. This has been briefly touched upon, but must be referred to again.

In 1800 there was staying at Dr. Thornton's in Washington an English painter, William Winstanley, of whom Dunlap gives an uncomplimentary account. He had one of the replicas of Washington's portrait by Stuart, of the Vaughan type; besides several copies by himself.⁶ Of the Stuart painting Mrs. Thornton sagely remarks that it is "very like, but not an agreeable likeness," and that seems to have been the opinion at the time.

Field was at Georgetown and frequently met Winstanley. The latter had taken his pictures to Alexandria in August and September, and was again there in the first week of December, and would surely have shown the Stuart portrait to Mrs. Washington.

The anniversary of her husband's death would be on 14th December,

⁵ *Records of Columbia Hist. Soc.*, v. 10, 1907, pp. 88-226.

⁶ *Ibid.*, 5th July, 1800, p. 163.

and no doubt the miniaturist conferred with the widow and it was arranged that he should paint several miniatures of the late president. The Stuart portrait was precisely what was needed as a guide.

Accordingly Mrs. Thornton tells us that on 24th November "Mr. Field called and borrowed of Mr. Winstanley, Genl. Washington's picture by Stuart, to copy in miniature." Then on 3rd December, "Mr. Field brought the miniature of Genl. Washington which he is painting from Stuart's original lent him by Mr. Winstanley: it is a beautiful picture." This was the master-copy from which replicas were to be produced. Evidently Field had made his likeness more "agreeable" by improving the expression, thus freeing it from the original's fault — an unnecessarily severe countenance. His absence for four days from the 9th, indicates that he then took the miniature to Mrs. Washington for approval before proceeding with the replicas. On the 15th he left it at Thornton's, but took it two days later, as he had to copy it that week.

On the 23rd he came to stay at Thornton's, where he worked at the replicas, and they were completed there during the last days of that year and the early part of the succeeding one.

We do not know who now owns the Stuart portrait which Winstanley had in 1800. The current belief that he had the actual Vaughan example must be abandoned. It originated with Rembrandt Peale, who said that Stuart sold the first portrait to Winstanley; having been so told by Dr. Thornton. Mantle Fielding accepts this statement and says that Winstanley sold it to Samuel Vaughan of England, who had it in 1796. The portrait which the former had in 1800 was therefore not the Vaughan one, but a replica, and it was of it that Thornton spoke to Peale.⁷ Field's miniatures confirm this, as the hair-ribbon is not of the pendulous form shown in the Vaughan picture.

The modified expression is intentional. The miniatures agree well among themselves in the face and general design — the only difference being in details of the lower part of the shirt-frill and in the relative blandness of the expression. They are therefore practically identical.

They have been compared with ten Vaughan-type portraits in Mr. Fielding's work; and while it is clear that Field had before him a picture of that type, yet the miniatures do not correspond sufficiently with the expression and general arrangement of the frill of any one of them to make us certain he had followed it. Field's is a more mild, benign and pleasing

⁷ Compare Fielding's *Stuart's Portraits of Wash.*, 1923, pp. 46, 87, with Mrs. Thornton's diary, p. 163.



BENJAMIN STODDERT
Secretary of the Navy, Philadelphia, Pa.
Miniature. Painted 1798
No. LXXIV



Mrs. HENRIETTA MARIA LEVESLEY EARLE
Wife of Thomas Chamberlaine Earle
Miniature. Painted 1790
No. LXXVII



Mrs. MARY SOUTHWORTH SHATTUCK
 Wife of Dr. Thomas Shattuck of Georgetown, D. C.
Wheaton, Portrait, 1886.

NO. LXXX



JOHN LEWIS KNEEL
 Lawyer of Portland, Me.
Wheaton, Portrait, 1886.

NO. LXXX

expression — a smile just flickering on the lips — though united with the resolute air we expect. It is a more lovable face, more my idea of Washington, than those stern features Stuart portrayed. Also the lip is not so high, the hair does not protrude awkwardly over the ear, the ear does not show, and the pleated hair-ribbon is lower and of a different form from that in most of them.

We can only conclude that the pleasant expression was introduced intentionally and at Mrs. Washington's own request, in order to produce a more truthful likeness of her husband as he appeared in the family circle, rather than one of him as a man of state affairs and official worries. In support of this we find that many contemporaries speak of the undue sternness of most of Washington's portraits, and Pintard in 1801 significantly tells us that Mrs. Washington did not think that Stuart's painting was a true resemblance. In Field's charming little portraits we have evidence of his success in producing a more pleasing likeness.

General description. We will summarize all that the first group has in common, before dealing with each example. Size varying from 3.12 x 2.44 ins. to 3.65 x 2.85 ins., normally signed R.F. 1801, bust, three-quarters to right; in plain, narrow gold cases with fixed or movable ring, sometimes with a plaited lock of Washington's hair in the back. One is in a modern frame. Wig or hair powdered white, covering the ear, and confined behind by a broad, very dark blue or black bow or wig-bag, arranged in four stiffish pleats, and setting moderately low; eyebrows brown; eyes blue; cravat and frill white; waistcoat (open to fourth or fifth button), velvet coat and buttons, all either very dark blue or black; background brownish-red, representing the "rich dark-red" or "red-brown" of the drapery of most of the Stuart pictures, but with no glimpse of sky such as appears in some of them.

With further regard to the signature and date, the Ball, Meredith and Habersham examples are marked R.F. 1801, while the Lear one bears the initials but the year has disappeared. The Lewis one is initialled, but its date has not been noted. The Bolivar specimen is neither signed nor dated. The master-copy, whichever it is, could have been inscribed 1800; but I think it may be the Meredith one, and it is dated 1801. As Field was producing replicas for sale, he must have retained one for himself, and possibly it was the original copy.

Arrangement. The miniatures are listed under the names of their consecutive owners, those presented to relatives preceding those which went

to friends. The arrangement, therefore, has no reference to sequence in production, artistic merit or state of preservation.

References. Earlier statements about some of Field's miniatures of Washington will be found in W. S. Baker's *Engraved Portraits of Wash.*, Phila., 1880, p. 105; E. B. Johnston's *Original Portraits of Wash.*, Bost., 1882, pp. 115-117; C. A. Munn's *Three Types of Wash. Portraits*, N. Y., 1908, p. 60; C. H. Hart's *Works of Am. Artists in Coll. of H. L. Pratt*, N. Y., 1917, No. 75; and elsewhere.

LXXXIV. THE LEWIS-CONRAD MINIATURE OF PRESIDENT WASHINGTON.

Description. Size unknown, signed R.F. (*vide* Johnston) but date not mentioned; in plain gold case, with Washington's hair plaited in the back. Miss Johnston's statement that the portrait is a counterpart of the Lear one, except that the latter is not so well preserved or so highly toned, proves that this miniature, which I have not seen, is similar to others of the group. She speaks very highly of its artistic merit.

History and owners. We pass over Miss Johnston's untenable idea that it was an original from life-studies made at Mount Vernon in 1798. If such a miniature existed, the artist would not have had to borrow Winstanley's picture. It was presented by Mrs. Washington to her beloved granddaughter, Mrs. Lawrence Lewis (Eleanor Parke Custis, 1779-1852). Then it went to the latter's grandson, Lawrence Lewis Conrad, who, Johnston says, had "three certificates establishing beyond question its claim to originality." He died about 1884, and his widow not many years ago. Their children, Charles A. Conrad and Mrs. Louis Lehr of Washington, are also dead. All of these left their Washington relics to the Mount Vernon Ladies' Association, but there is not in its collection a miniature which agrees with those of Field's first group. One showing Washington in uniform, which is neither signed nor dated, and which was received in 1896 from Mrs. L. L. Conrad, is entered in the records as by Robert Field, but cannot be accepted as his work. It may be one of Walter Robertson's miniatures of 1794. The Association's rule forbidding photographs to be made, renders it impossible for me to settle these questions. The present location of the Lewis-Conrad miniature by Field is therefore unknown.

LXXXV. THE BUSHROD WASHINGTON-BOLIVAR-MUSEO BOLIVIANO MINIATURE OF PRESIDENT WASHINGTON.

Description. 3.15 x 2.68 ins. (no doubt the size of the gold case). It has been carefully examined for me by several experts who cannot detect, with



COLLEGE WASHINGTON
 1015 COMMERCIAL AVENUE
 SEATTLE, WASH. 98101



THE UNIVERSITY OF CHICAGO PRESS
Chicago, Illinois 60607
1988

a lens, a signature or date, and a photograph shows no such inscription. We are unable to explain why it is unsigned. It is in a plain gold case. The back has an oval band of radially-fluted dark-blue enamel, bordered by a gold fillet. This encloses a glass-covered, oval gold plate, on which is inscribed, "Auctoris Libertatis Americanæ in Sep- | tentrione, hanc Imaginem, | dat Filius ejus | Adoptatus, | Illi, qui gloriam | similem in Austro adeptus est" (This portrait of the founder of American liberty in the north, is given by his adopted son to him who has achieved a like honor in the south). In the centre of all is an oval opening, .43 x .33 ins., containing a lock of Washington's hair; above and below which are the words "Pater | Patriæ," surrounded by an engraved wreath of oak leaves and acorns.

The coat is very dark gray, nearly black, and the background burnt-sienna colour. This exquisite miniature, though unsigned, seems to be one of the most beautiful of the group, the face having a particularly sweet, beneficent and generally pleasing expression. In this respect it resembles the Habersham example, but the latter is not so well preserved. In the present portrait the face most resembles that of the second group.

History and owners. No doubt Mrs. Washington gave it to the president's nephew, Judge Bushrod Washington (1762-1829). He had the inscription engraved and sent it with a medal, in 1825, through the mediumship of Lafayette and the Columbian minister, to Simon Bolivar, in recognition of his service in the cause of freedom. In a contemporary letter G. W. P. Curtis refers to it as having been painted by Field.

Bolivar received it on 26th March, 1826, and thereupon wrote to Lafayette, "There are no words with which I can express how my heart appreciates this gift . . . Washington's family honors me beyond my greatest hopes, because Washington's gift presented by Lafayette is the crown of all human awards." Sherwell, in his life of Bolivar, also gives part of Lafayette's letter, and says that this gift was the one the patriot valued most during the rest of his life, preferring the miniature to any other decoration and often wearing it on his breast.^{7a}

The Republic of Venezuela keeps the venerated relic in a case in the Museo Boliviano at Caracas, Bolivar's native city. It was shown at the Columbian Exposition, Chicago, in 1893.

Reproduction. Johnston says that a "print" of it was sent to a gentleman of Washington, which indicates that it had been engraved in Venezuela or Bolivia.

^{7a} See G. A. Sherwell, *Simon Bolivar, El Libertador*, Wash., 1921, p. 181.

LXXXVI. THE BALL-HUBBARD-WHITE MINIATURE OF PRESIDENT WASHINGTON.

Description. 3.60 x 2.80 ins., signed R.F. 1801; in a black papier-mâché frame, which is not the original one, for the ivory does not fit it; no hair in the back. Until recently it was supposed that it was much faded; but on the glass being removed, it is said that a deposit was found upon it and the painting, and when this was dusted off, the colours appeared quite fresh. The coat, evidently of velvet, and the hair-ribbon, are indigo-blue, the highlights being produced by the addition of white. The background is "brownish and blended reds."

History and owners. This portrait has not previously been listed among Field's works. Tradition says it was given by Bushrod Washington to a member of the Ball family, probably Johanna, sister of the president's mother; but it seems more likely that it was presented by Martha herself. About 1810 a Ball married a member of the Hubbard family, and the portrait belonged to that family for about a century. In 1923 it was purchased from a descendent by the present owner, Dr. Frederick J. White.

LXXXVII. THE LEAR-EYRE-MUNN-METROPOLITAN MUSEUM MINIATURE OF PRESIDENT WASHINGTON.

Description. 3.12 x 2.45 ins., clearly signed R.F., but "below the initials, where the date should be, an area of paint has been destroyed and repainted."⁸ It is in a narrow, plain gold case, in the back of which is a lock of Washington's light-brown hair. On the satin lining of an outer case was once written, "Presented to T. Lear, by his friend, Mrs. Washington, 1801" (*vide* Johnston, *Orig. Ports. of Wash.*); but the lining and inscription are now missing. The coat and hair-ribbon are black, and the background is "brownish-red." The colours are considerably faded.

History and owners. It was given, as we have seen, by Mrs. Washington to Col. Tobias Lear (1762 - 1816) who had long been Washington's private secretary and friend. Later it passed to Lear's granddaughter, Mrs. Wilson Eyre (*née* Susan Lear). A few years before 1908 it became the property of Charles Allen Munn of New York, who in 1924 bequeathed it to the Metropolitan Museum of Art, New York.

Reproduction. In photogravure, Munn's *Three Types of Wash. Portraits*, 1908, p. 60, and elsewhere in half-tone.

⁸ *Vide* letter from the Metropolitan Museum of Art.

LXXXVIII. THE MEREDITH-MOREAU-PRATT MINIATURE OF PRESIDENT WASHINGTON.

Description. 3.38 x 2.56 ins., signed R.F. 1801; in narrow, plain gold case with movable ring, and dark-blue enamel in the back, without a lock of hair. Coat and hair-ribbon dark-blue; background "reddish." This exquisite miniature is one of the best preserved of the group, and the rotundity of the head is pronounced. It approaches nearer to Stuart's original than the rest of the group, inasmuch as the expression is slightly sterner than that of the others. The background is more minutely cross-hatched, and the mid-height falls at the top of the cravat instead of at the edge of the chin as in its fellows. It is thus the most aberrant member, which may indicate that it is the master-copy.

History and owners. S. R. Meredith in a letter to Mr. Moreau when he sold the portrait to him in October, 1858, says it "was painted by a Mr. Field at Washington in the year 1799, for Thomas Meredith, Esq., who wished to take a likeness of the Father of his Country with him on going abroad. It was pronounced by all the Washington family and his intimate friends at the time it was taken, to be an admirable likeness, and Thomas Meredith . . . also considered it the best likeness he had ever seen."^{8a} Passing over the error as to the date, we may believe that it was painted by Field in 1801, by commission of Thomas, son of Gen. Samuel Meredith (1740-1817), first United States treasurer, for we have seen that the artist was producing replicas for any who might order them. Meredith took it to Europe, Calcutta and Canton. In 1853 he presented it to his son, Samuel R., who in 1858 sold it to Charles C. Moreau of New York. It then passed to the latter's son, C. L. Moreau, who disposed of it to the present owner, Mr. Herbert L. Pratt.

Reproduction. In heliotype, Johnston, *Ports. of Wash.*, pl. 16. Albert Rosenthal of Philadelphia made an excellent etching from the miniature, which was published in 1896 by Dodd, Mead & Co., New York, as an oval, 3.75 x 2.97 ins.

LXXXIX. THE HABERSHAM-ROGERS MINIATURE OF PRESIDENT WASHINGTON.

Description. Size not known, signed R.F. 1801; in a modern, plain gold case (without hair), on the back of which is engraved the partially inaccurate inscription, "Painted at Mt. Vernon in 1798 at the request of Col.

^{8a} See Johnston, *Orig. Ports. of Wash.*, 1882, p. 116.

Jas. Habersham, P.M. Genl. of U. S." The coat is very dark blue and the hair-ribbon black. The miniature appears as if considerably faded, more so than the Lear one. Many years ago Mrs. Joseph Habersham, Jr., on coming home one day, found her two little boys playing with the portrait, which they had taken from the frame, and one of them was licking it! She quickly rescued it, but some of its pristine beauty was gone.

Compared with most of the other examples it, like the Bolivar one, is particularly pleasing. The head and bust occupy precisely the right space and place in the oval, there being relatively more background above the head. Originally it must have been one of the most lovely of the whole group.

History and owners. It has not previously been listed among Field's works. No doubt it was painted by the artist, in 1801, for and at the expense of the president's friend, Lieut.-Col. Joseph Habersham (1751-1815), who was the second postmaster general from 1795 to 1801. It passed to his niece, Susan Dorothy Habersham, wife of his son Joseph. From her it went to a daughter of the postmaster general's son, Robert. Then it descended to her niece, the present owner, Mrs. Archibald Rogers (*née* Anne Coleman).

Group Two

WASHINGTON, GEORGE, *in uniform* as commander-in-chief of the continental army. These miniatures are composite in character. The head is after Field's miniatures of the first group, which were founded on a Stuart portrait of the Vaughan type; but here the expression is modified to a greater degree. The Bolivar miniature of group one is transitional, as its face practically agrees with that of this group. The uniform, clouded background, and general composition are improved renderings of one of the miniatures by Walter Robertson, painted in 1794, an example of which Field had engraved.

Attribution. The two very beautiful miniatures of this group are here for the first time brought into notice. Tradition in the owners' family was that Washington's widow directed Rembrandt Peale to paint two or more miniatures of her late husband after a portrait which she admired, and these she presented as mementoes to the beloved daughters of Dr. David Stuart who had married the widow of her only son, John Parke Custis. It was thought that a third one may have been given to Mrs. Stuart. It was believed that they were signed R.P.; the date was clearly 1801.

On analysing a photograph of one of the portraits I found that it was



JAMES EWELL
 Clerk of General Court of Eastern Shore, East n. Md.
Miniature Painted 1802
 No. XCV



COLONEL PHILIP STUART
 Later of Washington, D. C.
Miniature Painted 1802
 No. C

the work of Field, and re-examination of the originals proved that the initials are R.F., so that the attribution is beyond doubt.

Originals which Field used as guides. The similarity of the faces of the first and second groups impressed me — the latter merely differing in the still sweeter expression and the somewhat larger eyes. I was also struck by the resemblance of the composition and costume to those of Walter Robertson's miniatures.

It appears that when the artist came to paint this series, he took as guides material ready to hand. For the head he followed his own modified reproduction of the Stuart portrait, but the modification of expression went further than that seen in most of that group. In order to represent his subject in military dress he had recourse to a portrait with which he was very familiar, namely one of Robertson's three or four miniatures of 1794, or his own engraving of one of them; but here also he introduced improvements.⁹ The result is a very pleasing representation of Washington as commander-in-chief of the army.

General description. As the two miniatures are practically alike, one description answers for both. Size 2.63 x 2.18 ins. (Magruder), signed R.F. 1801, bust, in uniform, three-quarters to right; in plain, narrow gold case with fixed ring. In the back is an oval, 1.90 x 1.50 in., in which are plaited locks of Washington's light-brown hair, rather faded and streaked with gray, and on top of the hair is an interlaced script monogram, G.W., in gold. (Some hair has been removed from Miss Webster's miniature). Hair powdered white, tied with a narrow black ribbon; eyebrows dark-brown; eyes blue; cravat and frill white; waistcoat buff; coat dark-blue, with buff collar and lapels; buttons, only a couple of which show, and epaulets, buff-coloured; background to left, dark grayish-brown cloud, passing upward into a lighter tint, while on the right are delicate, light clouds with a patch of blue sky. There is considerable hatching on the lapels, coat, cravat and frill.

The differences between the two are very trivial, and such as may be found in any replica. The costume of Mrs. Magruder's example follows closer the lines of Robertson's portrait, which probably indicates that hers is the original of the group.

Remarks. These miniatures are extremely beautiful. Even when enlarged three times they are as perfect as ever — a proof of accurate draw-

⁹ Mrs. Washington's grandchildren, Mrs. Thos. Peter and Mrs. T. Law, and possibly Mrs. L. Lewis, possessed these Robertson miniatures, so that Field could have access to them.

ing and careful modelling. The expression is notably sweet and beneficent, and the features delicately formed. The colouring is very fine and is well preserved.

XC. THE ANN STUART-WEBSTER MINIATURE OF GENERAL WASHINGTON.

Owners. Mrs. Washington presented it, as a memento, to Ann Stuart (1784 - 1824), eldest child of Dr. David Stuart (1753 - 1814) of Hope Park, near Mount Vernon, by his wife, Eleanor Calvert, widow of John Parke Custis, only son of Martha Washington by her first husband. Ann, who was a half-sister of Mrs. L. Lewis, afterwards married William Robinson. From her it descended to her grand-niece, Miss Rebecca Lynn Webster, the present owner, who is a granddaughter of Rosalie Eugenia (1801 - 96), sixteenth child of Dr. Stuart.

Reproduction. The frontispiece to Paul Leicester Ford's *The True George Washington*, 1896, is a copy of this portrait and not after a "Sharple's miniatures of Washington, 1795," as is there stated. With this exception this and the next miniature have never been reproduced.

XC. THE SARAH STUART-MAGRUDER MINIATURE OF GENERAL WASHINGTON.

Owners. It was given by Mrs. Washington to Sarah, or Sally as she was usually called (1785 - 1870), second child of Dr. Stuart. She became the wife of Judge Obed Waite. Before her death she presented it to her grand-niece, the present owner, then Miss Rosalie Eugenia Stuart Webster, sister of Miss R. L. Webster. She married the late Judge Daniel Randall Magruder of Annapolis, Md.

Miniature given to Ariana Stuart. To prevent any confusion, we note that to Ariana, third child of Dr. Stuart, was given an unsigned and undated miniature of Washington, said to be by Charles W. Peale, which now is at Mount Vernon. It is unlike any of the Field portraits, and shows the sitter in uniform with an embroidered waistcoat and the Cincinnati blue ribbon across the breast.

Field painted at least two remarkably beautiful miniatures, an original and a variant replica, of the venerable and venerated widow of President Washington. They are particularly interesting as being the last likenesses of her that were ever made. A year later she had passed away.

XCII. WASHINGTON, MRS. MARTHA, 1732 - 1802. The Lewis-Butler-Moorhead miniature.

Description. About 2.95 x 2.40 ins., signed R.F. 1801, bust, slightly to right. It is in a narrow gold case, plain on the front. The back exhibits remarkable workmanship, being of radially-fluted deep-blue enamel, margined by sixty-seven pearls — there happens to be one for each year of Washington's life — and in a central oval is a "mourning picture," exquisitely made with strands of the president's hair, and representing an altar or tomb upon which are two hearts, above which a true-lovers' knot is carried by two doves, and surmounting all is a descending cherub bearing a wreath, while about the design are the words, "Join'd by Friendship, Crowned by Love."

This fine portrait represents Mrs. Washington in her widowhood, a beautiful and benign dame of sixty-nine years. Her gray hair is covered by a large, high-crowned white muslin cap, the lace frill of which completely surrounds the face and fastens under the chin, while a bluish-gray ribbon gathers-in the cap about the head. The eyes are grayish-blue and the complexion medium. Across the breast is a white neckerchief; and a wide, plain white mull fichu or collar is about the shoulders and chest. The dress is bluish-gray, gathered at a narrow darker edge where it comes, U-shaped, over the white neck-piece. Background brownish-red. It is in fine preservation.

Remarks. In this and the next miniature the features are exquisitely drawn, and the portraits may be accepted as remarkably faithful likenesses. Although the pose is somewhat like Stuart's Athenæum portrait, yet Field's miniatures represent a more aged and frail face, and a cap which is quite different. Of the two Field portraits, the present one seems slightly more pleasing. It is difficult to decide which is the modified replica. The personally significant reverse of this one shows that it is the one Mrs. Washington retained; and in the absence of better evidence it may be tentatively accepted as the original.

History and owners. One of these miniatures was painted from life at Mount Vernon, and the replica made therefrom in the early part of 1801. A reference to the portrait appears in the diary of John Pintard, where in describing his visit to the Washington home on 31st July of that year, he says, "a miniature drawn last winter or spring by a Mr. Robert Field, now in Washington, of Mrs. W., is a striking likeness. She is drawn to please her grandchildren, in her usual long-eared cap and neckerchief, that they may see her, as she expressed it, in her everyday face."¹⁰

¹⁰ *Century Mag.*, May, 1890, p. 16 note.

She gave it to her great-granddaughter, Frances Parke Lewis (b. 1799), eldest child of Lawrence and Eleanor Parke Custis Lewis, who resided at Mount Vernon until Mrs. Washington's death. Miss Lewis became the wife of E. G. A. Butler. The miniature, with a certificate by Mrs. Butler, was sold in 1878 with the Lewis collection, and purchased by F. T. Moorhead, of Washington. It now belongs to his widow, Mrs. Kate Upshur Moorhead, a great-great-great-granddaughter of Mrs. Washington and a grand-niece of Mrs. Kennon who owned the other miniature.

Reproduction. In *McClure's Mag.*, February, 1898, p. 319.

Reference. See also Hart, *Portraits of Wash., Cent. Mag.*, February, 1892, p. 594.

XCIII. WASHINGTON, MRS. MARTHA. The Peter-Kennon-Peter miniature.

Description. Size not known, signed R.F. 1801. Judging from a reproduction, this miniature closely resembles the Moorhead example, so that one must be a modified replica of the other. The most noticeable difference in this one, is that the dress comes up a little more about the chest, so that the white collar is less expansive. No doubt the colours are alike.

History and owners. It is said that this portrait was painted at the request of the sitter's granddaughter, Mrs. Thomas Peter (*née* Martha Parke Custis).^{10a} At her death it went to her youngest daughter, Britannia W. Peter, who in 1842 became the wife of Commodore Beverly Kennon, and resided at Tudor Place, Georgetown. The present owner is her grandson, Rev. G. Freeland Peter.

Reproduction. Rectangular woodcut, *Cent. Mag.*, May, 1890, p. 17.

Reference. Johnston, *Ports. of Wash.*, p. 117.

1802

XCIV. CHEW, MRS. ANNA MARIA TILGHMAN, b. probably about 1740-45, wife of Bennett Chew of Queen Anne Co., Md., son of Samuel Chew (d. Jan., 1737) and his wife, Henrietta Maria Lloyd, and uncle of John Philemon Paca (see next entry). She was daughter of Col. Edward Tilghman (1713-1786) of "Wye," Queen Anne Co., by his first wife, Anna Maria Turbutt, who died before 1748. It has been supposed that the portrait is of Mrs. J. P. Paca, but she was of a younger generation, while the miniature represents a lady of about sixty years. The identification is definitely established.

^{10a} *Century Mag.*, May, 1890, p. 16 note.



JOHN GIBBS, III
Merchant of Chestnut Hill, Baltimore, Md.

Miniature Painted 1803

No. CXY



Mrs. MATILDA CHASE
Wife of Thomas Chase, Annapolis, Md.

Miniature Painted 1803

No. CI

Description. 3.00 x 2.35 ins., signed R.F. 1802, bust, very nearly full-face; in gold case, the back bordered by radially-fluted blue enamel, with a central oval receptacle. Cap white; hair and eyes brown; dress white, with V-shaped neck opening bordered with narrow blue ribbon; background light-brown.

Owner. The Peabody Institute of Baltimore, which has deposited it with the Maryland Historical Society.

XCV. EARLE, JAMES, 1734 - 1810, of Easton, Md., clerk of the general court for the Eastern Shore. He was fifth son of James and Mary Tilghman Earle.

Description. 2.90 x 2.40 ins., signed R.F. 1802, bust, slightly to right; in gold case. Hair gray; eyebrows brown; eyes brownish-gray; collar and cravat white; waistcoat brownish-gray; coat dark-blue; background olive-brown, passing into tan-colour near head.

Remarks. This is an unusually fine miniature. The colouring is soft and beautiful.

Owner. Mrs. Miles White, Jr., who obtained it in 1926 from Mrs. E. M. Forman of Centreville, Md.

XCVI. GOLDSBOROUGH, ROBERT HENRY, 1779 - 1836, of "Myrtle Grove," near Easton, Talbot Co., Md., son of Judge Robert and Mary Emerson Trippé Goldsborough. About 1802 he married Henrietta Maria (1782-1838), daughter of Col. Robert Lloyd Nicols (see next entry). He was afterwards a U. S. senator. He records that on 6th May, 1802, he presented Field with £11-5-0 for this miniature.

Description. 2.95 x 2.38 ins., signed R.F. 1802, bust, three-quarters to right; in narrow gold case. A beautiful portrait of a gentleman of about twenty-three years. Hair, side-whiskers, and eyes brown; cravat, frill, and waistcoat white; coat dark-blue, with black collar and gilt buttons; background brown.

Owner. Mr. Robert Goldsborough Henry.

XCVII. NICOLS, LLOYD, (probably,) of Talbot Co., Md., born about 1778 and died about 1824. It had been thought that this miniature represents Col. Thomas Chamberlaine (1731-64), whose widow married Col. R. L. Nichols. The gentleman portrayed is apparently not over twenty-five years of age, and has brown hair, whereas that of the colonel would have been powdered, and the costume is unmistakably that of 1802,

which proves conclusively that the portrait does not represent Col. Chamberlaine. It cannot be his son, Thomas (1762-86), and the latter never married. It most likely is Lloyd Nichols, son of Col. Robert L. Nichols, a gay young blade who spent his substance in high living. He was a brother of Mrs. R. H. Goldsborough, which may explain how the portrait came to "Myrtle Grove."

Description. 3.00 x 2.30 ins., signed R.F. 1802, bust, three-quarters to right, in narrow gold case. Hair, side-whiskers, and eyes brown; bow-cravat and waistcoat, white; a red undervest or ribbon appears between the waistcoat and cravat, as in several portraits of 1799-1803; coat dark-blue, with black collar and gilt buttons; background tan-colour.

Owner. Mr. Robert Goldsborough Henry.

XCVIII. NICOLS, COL. ROBERT LLOYD, 1750 - 1815, of Talbot Co., east side of Chesapeake Bay, Md. In 1775 he married the widow of Col. Thomas Chamberlaine, daughter of George and Henrietta Maria Tilghman Robins. Through the Tilghmans he was doubtless connected with James Earle and Mrs. Chew whom Field painted in 1802.

Description. 2.75 x 2.25 ins., signed R.F., date obscure or absent, but no doubt painted in or about 1802; bust, three-quarters to right. Portrays an oldish gentleman. Hair white or powdered; eyebrows gray; eyes brown; bow-cravat, frill, and waistcoat white; coat brown, with black velvet collar; background light-brown.

Owner. Mrs. Frederick H. Fletcher.

XCIX. PACA, JOHN PHILEMON, 1771 - 1840, of Wye Island, Queen Anne Co., Md., only son of Judge William Paca (1740-99), a signer of the declaration of independence and governor of Maryland, by his first wife, Mary, daughter of Samuel Chew.¹¹

Description. About 3.25 x 2.50 ins., signed R.F. 1802, bust, nearly full-face; in gold case beautifully set with pearls on the front, while the back contains plaited locks of dark-brown hair. Hair powdered, in a queue; eyes hazel; cravat and frill white; a narrow red band between neckwear and coat; coat black; buttons gilt; background light brown. The red band is also seen in several miniatures of this period.

Owner. It descended to the sitter's great-grandson, Wm. Bennett Paca, who in 1921 bequeathed it and the portrait of Mrs. Chew to the Peabody

¹¹ There was a portrait of Mrs. John Philemon Paca which is now lost. It may have been by Field.

Institute of Baltimore, which deposited them with the Maryland Historical Society of that city.

C. STUART, COL. PHILIP, 1760 - 1830, soldier and legislator. He was born in Maryland, and served during the revolution in Baylor's dragoons and under Col. W. A. Washington. From 1811 to '19 he was congressman from Maryland, and thereafter resided in Washington.

Description. 3.00 x 2.38 ins., signed R.F. 1802, body to front, head and eyes to left; in gold case with lock of dark-brown hair. In uniform; hair powdered; eyebrows brown; eyes golden-brown; complexion ruddy; cravat black; collar, frill and waistcoat white; coat black (not dark-blue), with red facings and silver epaulets and buttons; background, clouds, with patch of blue sky. Condition good.

Owner. Miss Mary D. Ashton.

1803

CI. CHASE, MRS. MATILDA, wife of Thomas Chase of Annapolis, Md., and daughter of Judge Jeremiah Townley Chase. Her husband was a son of Judge Samuel Chase (1741 - 1811), a signer of the declaration of independence. See remarks about the miniature of her husband (1804).

Description. 2.50 x 2.00 ins., signed R.F. 1803, bust, three-quarters to right; in gold case. Hair light-brown; eyes blue; complexion very fair; dress white, with U-shaped opening and wide frill of dotted muslin; background almost ivory-white, with light tints of blue. The sitter's age is about twenty.

Remarks. Very beautiful, full of grace, and very delicately painted. The general tone is light and ethereal. It is one of the artist's very best miniatures of a lady.

Owner. Once belonged to the Misses Chase of Annapolis, who sold it to a cousin whose son, Charles G. Carroll of Baltimore, later owned it. It now belongs to the Worcester Art Museum, Worcester, Mass.

Reproduction. Entitled "Mrs. Samuel Chase," in the recent edition of Dunlap's *Art of Design*, 1918, v. 2.

CII. DASHIELL, BENJ. FRED'K AUG. CAESAR, 1763-1820, lawyer, son of Capt. Jos. and Martha B. of Stepney Parish, Somerset Co., Md.

Description. 3.00 x 2.25 ins., signed R.F. 1803, bust, three-quarters to right; in gold case, the back of blue glass with hair in centre. Hair brown, in short locks across forehead, and loosely gathered into a queue; eyes

brown; complexion dark; cravat, frill and double-breasted waistcoat cream-white; coat dark-blue, with black collar and gilt buttons; background brown. It is an excellent miniature.

Owner. Mr. John Hill Morgan.

CIII. KEY, MRS. MARY TAYLOE LLOYD, 1784-1859, wife of Francis Scott Key (1779-1843), lawyer and author of "The Star-spangled Banner." She was daughter of Col. Edward Lloyd (1744-96) of "Wye House," Talbot Co., Md. After their marriage in 1802 she and her husband lived near Frederick, Md., but later went to Georgetown, D. C.

Description. 3.00 x 2.50 ins., signed R.F. 180- (the last two figures indistinct), bust three-quarters to left, face full front. It is in a gold case, the back bordered with radially-fluted blue glass, enclosing an oval containing a sickle-shaped lock of hair and a subsidiary blue oval with pearls surrounding the gold initials, M. T. Ll. K. Hair golden, and confined by a slender coronet-braid; eyes blue; complexion very fair; dress of white muslin with U-shaped opening and embroidered frill; background a pink curtain, with a bit of landscape and blue sky and clouds.

Remarks. This very graceful and delicately painted portrait is one of the most beautiful miniatures of a lady that Field ever produced, and furthermore it portrays an extremely lovely young woman who possessed perfect features. It is Field's only portrait which shows a true full-face.¹² It was painted soon after her marriage, and it is thought that its date may be 1802. I think it must be 1803, as the back of the case agrees with that of the Lawrence portrait of that year, which was the time Field was at Frederick and painted C. A. Shaaff, a relative of the Keys.

Owner. Mrs. John Rutledge Abney (*née* Mary L. Pendleton), a granddaughter of Mrs. Key.

CIV. LAWRENCE, UPTON SHEREDINE, 1779-1824, lawyer of Hagerstown, Wash. Co., Md., son of John and Martha Lawrence of Linganore, Fredk. Co. He married in January, 1803, a daughter of Col. Jonathan Hager, and became prominent in the social, legal and political life of Hagerstown.

Description. 2.75 x 2.25 ins., signed R.F. 1803, bust, three-quarters to left; in gold case, the back of which is like that of Mrs. Key's portrait, except that the small subsidiary oval is green and there are no initials. Hair black, brushed to each side of forehead and over ears; eyes dark-brown; cravat, frill and waistcoat white; a narrow scarlet band between neckwear

¹² Mrs. Chew's portrait is almost full-face.



Mrs. FRANCES TOWNLEY CHASE LOCKERMAN
Wife of Richard Lockerman of Annapolis, Md.

Miniature. Painted 1803

No. CV



RICHARD LOCKERMAN
Of Annapolis, Md.

Miniature. Painted 1803

No. CVI

and waistcoat (seen also in the Thornton, Paca, and other portraits); coat black; background light-brown.

Remarks. It is a pleasing and distinctive portrait.

Owner. Miss Ellen Lawrence Compton, granddaughter of the sitter.

CV. LOOCKERMAN, MRS. FRANCES TOWNLEY CHASE, wife of Richard Loockerman (No. cv1) of Annapolis, Md., to whom she was married in October, 1803. She was a daughter of Jeremiah Townley Chase, chancellor of Maryland, and therefore a sister of Mrs. T. Chase whom Field also painted in 1803.

Description. 2.62 x 2.12 ins., signed R.F. 1803, bust, three-quarters to right; in gold case with lock of brown hair. Hair, eyebrows and eyes brown; complexion pale; dress white muslin with U-shaped opening and frill of dotted muslin; background, grayish-blue sky with delicate clouds.

Remarks. This is decidedly one of Field's best miniatures of a lady. It represents a very beautiful young woman, with a faint smile on her lips, and the features and graceful curls are exquisitely rendered. The hatching of the face is particularly delicate.

Owner. Mrs. Miles White, Jr.

CVI. LOOCKERMAN, RICHARD, 1780 - 1834, of Annapolis, Md., a descendant of Govert Loockerman of Holland, who settled in Delaware in 1633, and whose son, Jacobus, moved into Maryland.

Description. 2.62 x 2.12 ins., signed R.F. 1803, bust, three-quarters to left; in gold case with dark-brown hair in back. Hair dark-brown; eyes brown; cravat, lace-edged frill, and waistcoat white; a red band between the neckwear and waistcoat, as in the Thornton, Paca and other portraits; coat black; background rather dark yellowish-brown.

Remarks. A handsome, curly-haired gentleman of about twenty-two years, with delicate features; beautifully and daintily painted.

Owner. Mrs. Miles White, Jr.

CVII. MERCER, LT. COL. JOHN FRANCIS, 1759 - 1821, governor of Maryland (1801 - 03), of "Cedar Park," near West River village, south of Annapolis, Md. He was a member of the continental congress which planned the U. S. constitution, which he, with a minority, refused to sign.

Description. 2.90 x 2.63 ins., signed R.F. 1803, bust, slightly to right; in gold case, the back of which has a radially-fluted enamel band enclosing an oval receptacle containing two spray-like locks of hair, with twisted

gold wires in form of ears of wheat, secured by vellum on which are a few pearls. Hair and eyebrows gray-white; eyes blue; cravat, frill and waist-coat white; coat dark-brown, with black velvet collar; collar and shoulders stippled with whitish in a manner suggesting high-lights rather than hair-powder; background golden-brown.

Remarks. A fine miniature, excellently preserved, the face hachures as if just from the artist's brush.

Owner. The sitter's great-grandson, Mr. William Robert Mercer.

Reproduction. An excellent etching by Albert Rosenthal of Philadelphia, vignette, 4.50 x 3.60 ins.

CVIII. MERCER, MRS. SOPHIA, 1766 - 1812, wife of Gov. J. F. Mercer (see above) whom she married in 1785. She was a daughter of Richard Sprigg (1739 - 1798) of "Cedar Park," West River, formerly of "Strawberry Hill," Annapolis, Md. Henrietta Sprigg (No. LIX) was her sister.

Description. 3.10 x 2.63 ins., signed R.F. 1803, bust, three-quarters to right. It is in a gold case, with opaque white glass back, on which is an annular lock of golden-brown hair twined with twisted gold wires representing wheat stalks, attached to the tablet by vellum set with pearls; while in the center of the hair is an oval of vellum, margined with thirty-nine pearls, and bearing the name "Sophia" in gold, surrounded by a narrow gold border. Head scarf, white muslin; hair golden-brown; eyes grayish-brown; complexion pale; dress pale-blue, with V-shaped opening bordered by a collar of white spotted muslin with lace edge; background golden-brown.

Owner. Mr. William Robert Mercer.

CIX. SHAAFF, CASPER A., of Frederick, Md., brother of A. and Dr. J. T. Shaaff, whose portraits Field painted in 1800.

Description. 2.60 x 2.40 ins., signed R.F. 1803, bust, towards right; in gold case with back of blue glass having a receptacle with dark-brown hair. Hair powdered; eyebrows and eyes dark-brown; cravat white, tied in a bow with pendent ends; coat black; background dark-red.

Owner. Mr. Arthur T. Brice.

(*Buckler or Ridgely miniature.* Mr. William H. Buckler owns a miniature by Field, signed R.F. 1803, but I have not yet received particulars of it or the sitter. It portrays a bald-headed gentleman who is under middle age. He was probably a member of the prominent Buckler or Ridgely family, who resided at or near Baltimore.)



Mrs. SOPHIA MERCER
 Wife of Gov. J. P. Mercer, West River, Md.
Miniature, Painted 1803
 No. CVIII



Lt.-Col. JOHN FRANCIS MERCER
 Governor of Maryland, of West River, near Annapolis, Md.
Miniature, Painted 1803
 No. CVII



HENRY SARGENT
Artist of Boston, Mass.
Miniature. Painted 1806
No. CXVIII



MRS. NANCY WILLIAMS
Wife of Amos Williams of Baltimore, Md.
Miniature. Painted 1805
No. CXVI

CX. CHASE, THOMAS, of Annapolis, Md., son of Judge Samuel Chase (1741 - 1811) and husband of Mrs. Chase whom Field painted in 1803. The owner thought that the portrait represents Judge Chase himself, who was a signer of the declaration of independence; but he was sixty-three years of age in 1804, and the miniature portrays a young man. In the back of the case are the initials T. C. in gold.

Description. 2.85 x 2.35 ins., signed R.F. 1804, bust, three-quarters to left. Hair golden-brown; eyes brown; bow-cravat and waistcoat white; coat black; background pink and blue, with cloud effect.

Owner. Mr. Douglas Gordon Carroll, whose father had bought it and the companion miniature of Mrs. Chase at a sale of the Misses Chase's effects at Annapolis.

CXI. CLARK, NICHOLAS, of Louisville, Ky. Little is known of him, except that he married Amelia, daughter of Caleb Hall. He was possibly related to George R. Clark (1752 - 1818), the pioneer of Louisville.

Description. 3.00 x 2.40 ins., signed R.F. 1804, bust, three-quarters to right; in gold case, with two spray-like locks of brown hair clasped by six pearls; in an outside, separate, red leather, rectangular case lined with green velvet. Represents a gentleman of about twenty-five years. Hair and eyebrows brown; eyes blue; collar, cravat, frill and waistcoat white; coat black; background pale bluish-gray. Well preserved.

Owner. Mrs. Frank Davis Webb (Natalie Ondesluys Webb).

CXII. GILMOR, ROBERT, SENR., 1748 - 1822, merchant of Baltimore, Md. He was born in Paisley, Scot., and came to Baltimore in 1778. He and his son, Robert (1774 - 1848), were patrons of art and early friends of Field.

Description. 3.50 x 2.75 ins., signed R.F. 1804, bust, three-quarters to left; in gold case. Hair white, worn in a loose queue; eyes brown; cravat, frill and waistcoat white; coat dark-blue with black collar and probably gilt buttons; background brown. The colours of this once beautiful miniature are much faded.

Owner. Bequeathed by Charles Allen Munn to the Metropolitan Museum of Art, New York.

CXIII. SHERLOCK, MR.

All we know of this portrait is that it was listed as No. 181, "Mrs. Sher-

lock," in the catalogue of a loan collection of miniatures at Newport, R. I., 1890, its owner being Mrs. John Whipple. Charles H. Hart, in his copy of the catalogue, changed "Mrs." to "Mr." and noted that it was signed "R.F. 1804."

CXIV. WHITTLE, CONWAY, SENR., son of James, who came of a family settled in Northamptonshire, Eng.

Description. 3.50 x 2.50 ins., signed R.F. 1804, bust, three-quarters to right; in gold case, backed with dark-blue, fluted enamel, with receptacle containing an S-shaped lock of hair, with twisted gold wire, and set with pearls. Hair yellow; no side-whiskers; eyes dark-blue; cravat, frill and waistcoat white; coat dark-blue.

Owner. His granddaughter, Mrs. John Newport Greene.

1805

CXV. GIBSON, JOHN, THE THIRD, 1784 - 1860, merchant of Chestnut Hill, now part of Baltimore, Md. In 1806 he married Elizabeth C., daughter of George Grundy, 2nd.

Description. 2.62 x 2.12 ins., signed R.F. 1805 (last figure not very distinct), bust, three-quarters to right, eyes to right; in modern gold case. Hair sandy, curly; eyes dark-blue; complexion very fair; collar, bow-cravat, goffered frill and waistcoat white; coat dark-blue; background almost ivory-colour, very lightly hatched in the lower part.

Remarks. Formerly attributed to Rembrandt Peale. It is one of Field's best miniatures. The pose and expression are particularly pleasing; the eyes and brows have an intent aspect, and a smile plays on the lips. The beautiful features are drawn with the most delicate precision. Mr. R. P. Tolman informs me that the technique in the face is somewhat different from most of Field's miniatures, except that of Mrs. Thornton: the shaded side is hatched as usual, but on the other side the colour has been applied in washes, through which the ivory shows.

Owner. His grandson, Mr. Edward Guest Gibson.

CXVI. WILLIAMS, MRS. NANCY, 1777 - 1804, wife of Amos Williams of Baltimore, Md., (married 1802), and daughter of Henry Howell Williams of Chelsea, Mass.

Description. 3.25 x 2.60 ins. (on a rectangle of ivory with truncated corners, 4 x 3 ins.), signed R.F. 1805, bust, three-quarters to left. Hair dark-brown; eyes dark-blue; complexion fair; features most delicately



LIEUTENANT JOSEPH LYNAM.
 Adjutant, 18th Regiment, Halifax, N. S.
Miniature. Painted about 1814.
 No. CXIII



PETER HALL CLARKE.
 Treasurer of Province of Cape Breton, Sydney, C. B.
Miniature. Painted 1810.
 No. CXV

drawn; dress white muslin, with V-shaped opening, devoid of frills; background delicate light-gray. With exception of the hair and eyes, the miniature is decidedly light in tone. Seems to be in perfect preservation.

Remarks. Portrays a beautiful, slight lady with regular and delicate features. It is finished with the utmost precision and delicacy, and is one of Field's very choicest miniatures. Mrs. Williams died in September, 1804, but the artist's date is clearly 1805, showing that it was completed after her death. Tradition says it was painted from a pencil drawing made from life. So far as known, it and the Gibson portrait are the last painted by Field in Baltimore.

Owner. Her granddaughter, Miss Elizabeth Burnap.

CXVII. ALLEN, MRS. ANDREW, wife of the British counsul at Boston, Mass., whose house Field frequently visited. Allen was a patron of art and a generous entertainer. He was of Philadelphia loyalist stock, son of the attorney general of the same name and grandson of Chief-Justice William Allen who had assisted West.

This miniature, which is said to be very beautiful, is known only through Dunlap's reference to it (*Arts of Design*, 1918, v. 2, p. 119). As that writer met Field at Allen's in 1805, the portrait was no doubt painted in that year.

1806

CXVIII. SARGENT, HENRY, 1770 - 1845, a well-known painter of Boston, Mass., and later a member of the state legislature. He was a friend of Stuart and no doubt also of Field.

Description. Rectangular, 5.05 x 3.95 ins. (Field's largest miniature on ivory), signed R.F. 1806, bust, body slightly to left, head three-quarters to right, eyes still more to right. Hair dark sandy-colour; eyebrows a little lighter; eyes blue; complexion fair; collar and cravat creamy-white; waistcoat grayish-black, its upper edge showing; coat dark grayish-black; background tan-colour about the face, passing into gray at the margin. Seems to be in good condition.

Remarks. It is finely composed, drawn and painted. The decided turn of the eyes to the right is very pleasing, as it is seldom seen in Field's works. This miniature, so full of character, is one of his choicest.

Owner. The Sargent-Murray-Gilman Association, Gloucester, Mass.

Reproduction. Oval photogravure in Sargent's *Epes Sargent*, 1923, p. 190.

CXIX. BLAKE FAMILY of Boston, Mass., probably brothers or sisters of Joshua Blake (1780 - 1844).

According to tradition in this family, which is probably correct, Field, while in Boston about 1806, painted miniatures of certain members of the family, and some of the portraits were destroyed in the fire of 1872.

Dr. F. J. White owns a beautiful miniature, unsigned and undated, of Joshua Blake (1780 - 1844), which is said to have been painted by Field when Blake was visiting Halifax in the summer of 1817. An examination of a photograph convinces me that it is not by that artist. The background hachures lie horizontally and the costume is of the 'twenties. I doubt that it was painted at Halifax.

Painted in Nova Scotia, 1808 - 16

Field's ivory miniatures of this period, of which only seven have come to light, vary as to the presence or absence of his initial or initials, and of a date. Three are signed F. without a date, and this I take to be his usual mark while here; three are neither signed nor dated; and the earliest one bears R.F. with the date, 1810, just as he had been marking those produced in the United States. Leaving a miniature unsigned could hardly have indicated disapproval on his part, for the second Clarke portrait and the one of Mrs. King are two of his very best productions; while that of Hoffman, which is initialled, seems to be below his usual standard.

As he painted chiefly in oil while at Halifax, his miniatures are few, but they are mostly very fine ones and among the best that ever came from his brush. They are usually in rectangular, polished, black papier-mâché frames, about 5 x 4¼ inches, with an oval gilt bead, the portrait protected by convex glass; and the suspension-ring has a gilt escutcheon representing the British emblems, a rose, thistle and shamrock. Such frames were then becoming fashionable. As only one of these miniatures is dated, they are arranged in approximate sequence by external evidence.

1810

CXX. CLARKE, (HON.) PETER HALL, 1789 - 1863, treasurer of the province of Cape Breton and private secretary to the administrator, Gen. N. Nepean, Sydney, Cape Breton. He was born in Halifax, son of Hon. Job B. Clarke and grandson of James Clarke, a loyalist from Newport, R. I. In 1812 he was a member of H.M. council, and in 1817 was commissariat clerk in charge in the island.

Description. 3.05 x 2.40 ins., signed R.F. 1810, bust, three-quarters to right; originally in a black frame. Hair auburn; eyes light-gray; complexion pale; collar, bow-cravat and frill white; waistcoat very light tan or buff; coat black; background pale-pinkish. Well preserved.

Remarks. An extremely beautiful miniature, delicately drawn and exquisitely modelled. It is one of Field's best miniatures of a man, and is perhaps only excelled by that of Hill owing to the latter's breadth, grace and noble mein. Malbone would have found it hard to surpass this Clarke portrait, which somewhat reminds us of his style.

Owner. The sitter's great-granddaughter, Mrs. J. Colby Bassett.

1813(?)

CXXI. CLARKE, HON. PETER HALL. See preceding entry.

Description. This miniature is quite different from the one just described. About 3.05 x 2.40 ins., apparently neither signed nor dated, but from the more mature face and the longer side-whiskers I date it about 1813; bust, three-quarters to left; in a narrow gold case, on the back of which is scratched "Black, Halifax, 1811" (probably the name of a merchant, John Black, from whom it was purchased). Hair olive-brown; eyes dark gray-blue; complexion pale; bow-cravat, frill and waistcoat white; coat grayish-black; background pale bluish-gray, with a gray to slaty clouded effect.

Remarks. Its beauty nearly rivals that of the 1810 example.

Owner. Mrs. J. Colby Bassett.

CXXII. HOFFMAN, DR. MATHIAS F., 1780-1850, of Halifax. He was born in Trieste, Italy, became a surgeon in the British navy, and was at Corunna in 1809. In 1811 he retired and settled at Halifax where he practiced his profession.

Description. It is thirteen years since I saw this miniature, and I did not make a description. It is about 3.00 x 2.50 ins., signed F, no date; bust, three-quarters to right, I believe. It shows him in blue uniform. It impressed me as one of Field's poorest productions.

Owner. In 1913 it belonged to his daughter, Ann, widow of Samuel Creed, Halifax, and at her death passed to a relative in England.

1814(?)

CXXIII. HAMMILL, LIEUT. (AFTERWARDS CAPT.) JOSEPH, 1790(?) - 1844,

adjutant of the 18th Regiment of Foot and later Captain in the 9th. He was born at Halifax or Windsor, N. S., and was commissioned lieutenant in 1812, captain in 1834, and retired about 1841. Tradition says he visited Halifax in 1813 or 14, doubtless when his sister married Hon. C. R. Prescott in February, 1814. The portrait must have been painted then.

Description. 3.00 x 2.40 ins. (size of ivory), signed F without date; bust, three-quarters to right; in black papier-mâché frame. In order to give a better idea of Field's colouring in miniature work, a detailed description of its colours is recorded. It shows the sitter in the uniform of a lieutenant of the 18th Foot. Hair blackish-brown (bistre or black with sepia); eyebrows vandyke-brown; eyes hazel-brown; complexion rather pale, shaded with pale-brown hachures; cheeks brownish-red; lips pale purple-madder, shaded with brown; nostrils brown tinged with purple-madder; shadow of nose vandyke-brown. Stock black; collar and frill white, shaded with gray hachures. Coat orange-vermilion, painted solidly and shaded with brown; facings intense blue-black (prussian-blue with a little black); "gold" lace painted with raw-sienna or yellow-ochre, shaded with burnt-sienna, on a gray under-colour which occasionally shows, and each band of lace has an inconspicuous, fine line of real gold paint; buttons and epaulet similarly coloured. The gold (very seldom used by him) is most sparingly applied and only on the high-lights. Background faintly clouded, cross-hatched with pale vandyke-brown over a brown-madder under-tint; signature dark-brown, .09 inch high. Hachures of face, 6 or 7 in a width of .10 inch; and of background, 4 to 5 in .10 inch, each stroke about .08 inch long.

Remarks. It is one of the artist's best miniatures of a man.

Owner. The sitter's grand-niece, Miss Laura E. Allison.

1816(?)

CXXIV. HILL, LIEUT. (AFTERWARDS CAPT.) NICHOLAS THOMAS, 1792(?)-1870, Royal Staff Corps, later of Halifax and Dartmouth, N. S. He was eldest son of Major Thos. Hill, Cork, Ireland, and, after serving at Copenhagen in 1807, was stationed at Halifax from April, 1815, till 28th May, 1816, having assumed command of the company on the fourth of the latter month. The portrait was doubtless then painted for his *fiancée*. In 1817 he became captain, and visited Halifax, where in November he married Hannah H., daughter of S. H. Binney, barrack-master. On retiring he became cashier of the Halifax Banking Co.



LIEUTENANT NICHOLAS THOMAS HILL
 Royal Staff Corps, Halifax, N. S.
Miniature. Painted about 1810
 No. CXXIV



Mrs. ELIZABETH KING,
 Wife of Thomas King, Paymaster of 98th Regt., Halifax, N. S.
Miniature. Painted about 1816
 No. CXXV

Description. 3.00 x 2.38 ins. (size of ivory), signed F without date, short bust, three-quarters to right; in black papier-mâché frame. Represents Hill in the uniform of a lieutenant of the Royal Staff Corps: scarlet with dark-blue facings and silver buttons and epaulet. Hair dark-brown; eyes dark blue-gray; complexion medium; stock black; collar, frill, waistcoat and lining of coat, white; coat scarlet, its collar and lapels very dark-blue, with fine laces of lighter blue; buttons and epaulet white, shaded to represent silver; background, a cloudy effect, cross-hatched with purplish-brown (probably brown-madder), passing into an area of untinted ivory; signature .07 inch high. Hachures of face, 6 to 8 in a width of .10 inch; and of background, 4 to 5 (mostly the latter) in .10 inch, each stroke .08 to .10 inch long, the two series intersecting each other at angles varying from 30° to 40°, but mostly the latter. It is well preserved.

Remarks. This superb miniature excels in pose, composition, drawing, modelling, colouring, exquisite but vigorous brush-technique, and the uncommon attribute of grace. The artist had a consummate knowledge of facial anatomy, for the features are drawn with the utmost precision, yet are not hard in outline. Bright colour is subordinated, so that the effect is one of breadth and balance. The portrait has the advantage of representing a young gentleman of high character, singularly handsome, noble in bearing, and clad in the attractive habiliments of the army. It surpasses the Clarke and Hammill miniatures not so much in workmanship as in nobility and elegance. In view of all its merits, it may even be Field's highest achievement in this medium. Such a production places him near some of the foremost British miniaturists.

Owner. After belonging to the sitter's son, T. S. Hill, till 1903, and the latter's widow till 1912, it finally passed to the captain's granddaughter, Miss Grace E. Hill.

Reproduction. *Coll. N. S. Hist. Soc.*, v. 18, p. 118.

CXXV. KING, MRS. ELIZABETH, 1775 - 1856, wife of Paymaster Thomas King, 98th Regiment, Halifax (see next entry). She was a daughter of John Cleaveland, collector of light-duties, and she had married first Robert Hill. On 30th June, 1816, she became the wife of King, and tradition says that their miniatures were then painted.

Description. 2.90 x 2.30 ins., n.s.d., bust, slightly to right; in black papier-mâché frame. Lace-edged cap white; hair very dark brown; eyes brown; dress whitish, with V-shaped opening and frill of figured muslin or lace;

background, pinkish-brown to brown clouds, and small patches of blue sky. Colours appear quite fresh.

Remarks. It is one of Field's very finest miniatures of a woman. So far as known it is one of his last, yet we see the same definite and characteristic style which twenty years before was his, and from which he never departed even as an experiment.

Owner. It passed to the sitter's great-granddaughter, Miss Katherine J. W. Thomas, Windsor, N. S., and recently became the property of Mrs. Wm. Bruce Almon.

CXXVI. KING, THOMAS, 1783(?) - 1865, paymaster of the 98th (Prince of Wales's Tipperary) Regiment of Foot, Halifax, and afterwards a resident of Windsor, N. S., where he was referred to as "Major" King. He was placed on half-pay in 1818.

Description. 2.90 x 2.30 ins., n.s.d., bust, three-quarters to left; in papier-mâché frame. Hair dark-brown; eyes grayish-olive; stock black, collar and frill white; coat light-gray, with like-coloured lacings and frogs on breast; coat-collar of red astrachan fur, bordered with light-gray; background yellowish-red-brown, producing a dark and rather heavy effect.

Remarks. This miniature is not quite up to the artist's usual standard. The uniform represented must have been the special one of a paymaster, who then represented a financial agent.

Owner. From Miss K. J. W. Thomas it recently passed to Mrs. Wm. Bruce Almon.

WATER-COLOUR AND PASTEL PORTRAITS

(Arranged chronologically)

Here are grouped portraits painted in miniature style, but differing, somewhat arbitrarily perhaps, from true miniatures in being considerably larger and painted on paper, for Field never produced a small miniature on paper as some artists have. This conforms with Field's own use of the term "water-colour portrait" as differentiated from a miniature in the more restricted sense. Only one pastel drawing (an unidentified gentleman) is so far known.

These portraits are on heavy paper or bristol-board, usually rectangular in form, and vary in size from about $5\frac{1}{2} \times 4\frac{1}{4}$ ins. to about $9 \times 7\frac{1}{2}$ ins., with one $9\frac{1}{2}$ ins. high by 13 ins. long. The technique of the water-colours

is similar to that of the ivory miniatures — cross-hatching being used in the background (except in the abnormal Gilmor portrait) and to model the face. They lack the beautiful, semi-translucent, creamy under-tint of ivory. Usually they are signed “R. Field” with the date; but the one of Mathews is unsigned, and it has been identified by its technique and a consideration of all that relates to its history.

Painted in the United States, 1794 - 1808

1794

CXXVII. GARDNER, CAPT. TIMOTHY, of Baltimore, Md., master of the ship “Republican” on which Field came to America.

Description. Water-colour on paper, 7.50 x 6.25 ins., inscribed with ink, “R. Field Fecit, April 20, 1794, in Longe. 55.W. Late. 38.N. on board ship Republican, from London to Baltimore.”¹ This locality is a thousand miles east of the last-named place, but the picture may be regarded as American. It is a short three-quarter length, towards the right, showing the bare-headed old mariner standing on the shore, a spy-glass in his right hand and his left on rocks which rise as high as his head, while to the left is the sea, and above is a brightly-tinted evening sky. Hair white; eyes blue; neckcloth white, disordered; waistcoat white with dull-red transverse stripes; coat olive-coloured and weather-beaten, with brass buttons; breeches grayish-blue; spy-glass dull red; rocks olive-gray, with olive and brownish herbage; sea blue, with a gray ship in distance; sky with blue-gray clouds passing downward into reds, purplish and yellow.

Remarks. This portrait is the earliest example we have of Field’s work in colour. It is awkwardly posed and generally flat in appearance, and has no unusual merits except that the head shows a clever touch. Such a portrait, painted to while away the tedium of a voyage and to please an old mariner, is not representative of the artist’s skill at this period, for soon afterwards he produced the lovely miniature of Miss Sprigg. It has somewhat the appearance of a tinted engraving. There is a wash of colour, upon which oblique, darker hachures of similar colour are applied, in very regular series, at slightly divergent angles, but rarely intersecting except in the curved hachures of the face. Some of the hatching about the rocks seems to be the work of a pen. Stippling is absent. I am indebted to the owner for his courtesy in lending me the portrait for examination.

¹ C. H. Hart has not quite correctly given this inscription in his *Works of Early Am. Artists in the Coll. of H. L. Pratt*, N. Y., 1917, p. 132.

Owner. It passed to one of Gardner's descendants in Nantucket, Mass., from whom it was obtained by Ross H. Marshall, artist, of East Middlebury, Vt. About 1918 it became the property of the present owner, Mr. Herbert L. Pratt.

1797(?)

CXXVIII. JEFFERSON, THOMAS, 1743 - 1826, vice-president and afterwards president of the United States.

Description. Unfinished water-colour on paper, 9.50 ins. high by 13 long. It is not signed in the ordinary way because not completed, but on the lower edge is inscribed in pencil, "T. Jefferson. Painted by R. Field." Jefferson's name is in capitals, such as are seen in some of the artist's engraved titles; while the remainder closely resembles Field's own handwriting, which doubtless it is. On a slip of paper, pasted on one corner, is Jefferson's signature as president. Bust, three-quarters to left; hair white; eyebrows gray; eyes bluish-gray; complexion light; curtain brownish-gray; column gray; sky greenish-blue, with clouds.

All parts are more or less completed except the costume and chair. The head is finished in a most spirited and fairly thorough manner, the relief is pronounced, and the features (except one nostril) exquisitely formed. Still the work, as a whole, has not been carried to the state of ultimate finish seen in some of his water-colours; but thereby it loses nothing in force. Hatching appears in the head and sky, while the curtain and parapet are rendered in broad washes. In finishing these they would have been worked over and their edges softened.

Remarks. There can be no doubt whatever that this exceedingly beautiful portrait is by Field, and an original from life. According to its accompanying story it was a study made for a large portrait soon after Jefferson's inauguration as president in March, 1801. This is mere supposition; and as it differs in no essentials from the artist's other water-colours, except in being unfinished, we accept it as an independent work. The date assigned to it cannot be depended upon. It shows a face decidedly younger than that in Stuart's portrait of 1800, and I approximately date it not later than 1797, when Jefferson became vice-president. That it was painted in Philadelphia is supported by the fact that its first owner belonged to that city.

Some have thought that it is after, or modified from, Stuart's portrait. Apart from the question of dates, Field's rendering of the head is absolutely different from that of Stuart, not only in lighting and arrangement of hair, but in the form of the head, and above all in the expression which is

soulful and expressive to a degree which the other artist did not attain in his more important portrait. The face of Field's water-colour rivets the eye with its atmosphere of truth and portrayal of character — it shows Jefferson the thinker, student and philosopher, the man who one writer says was half a century in advance of his contemporaries.²

John Sartain, the engraver, was an admirer of this water-colour, saying it was artistically one of the most perfect he had ever seen, and he selected it for display at the Centennial Exhibition, Philadelphia, in 1876.

Owner. From Field it went to his friend, Charles Chauncey, a lawyer of Philadelphia and a founder of the Pennsylvania Academy of Arts, by whom it was left to T. S. Mitchell. Then T. J. Miles had it for about sixty years, and left it to his son, Col. T. C. Miles. The next owner was Gen. J. F. Pierson who in 1923 sold it to the New York Historical Society.

Reproduction. *Quarterly Bulletin*, N. Y. Hist. Soc., January, 1924.

Note. Reference must be made to a miniature in oil-colours, after the central part of Stuart's portrait of Jefferson, which an inscription attributes to Field. It measures 3.38 x 2.88 ins., and is not signed or dated by the artist, but on the reverse is written "Jefferson. After Stuart by Robt. Field. Also engraved by R. F. Died in 1819." It is owned by Mr. Herbert Du Puy who bought it, so inscribed, in 1922, from Mr. George S. Palmer, who had purchased it from the late C. H. Hart.

The supposition has been that it is Field's sketch after Stuart, from which he engraved his plate of 1807. The latter is a faithful copy of the original, while the miniature is less accurate; therefore the latter is not the intermediary sketch. It is also not "the portrait by Field after Stuart" which Longacre engraved for Sanderson's *Signers to the Declaration of Independence*, v. 7, 1827. Longacre probably followed Field's engraving.

The inscription remains as the sole basis of the attribution. "Jefferson" is old writing; but the remainder is apparently modern, and in parts resembles the writing of Mr. Hart. As the date of Field's death is given, and it was not known to others till I informed Mr. Stauffer of it in 1905, as well as Mr. Hart in 1913, I believe the attribution is that of the former owner, Hart. There is not another example of such work by Field, and the decision can only be that he did not paint it.

Date unknown

CXXIX. GALLEG0, MR. All we know of this portrait, which must have

² See also R. W. Thorpe, in *The Antiquarian*, N. Y., March, 1925, p. 17, with plate.

been in water-colour or pastel, is the entry in the *Register of Portraits by Thomas Sully*, Phila., 1909, of one of "Mr. Gallego from a drawing by Field."

1803

CXXX. GENTLEMAN, UNIDENTIFIED, of about sixty years of age. He probably resided near Annapolis or Baltimore, Md.

Description. Water-colour on paper, oval, 8.90 x 7.25 ins., signed R.F. 1803, bust, three-quarters to left. Hair powdered; eyebrows brown; eyes blue; cravat and waistcoat white; coat dark-blue, with gilt buttons; background sepia-brown. An excellent portrait.

Owner. Mr. Wm. B. Osgood Field.

CXXXI. GILMOR, MRS. MARY ANN, 1779 - 1852, wife of William Gilmor (1775 - 1829) of Baltimore, Md., to whom she was married in 1797. She was a daughter of Isaac and Elizabeth (Teackle) Smith, and widow of a Mr. Drysdale. Her husband's father was Robert Gilmor, Sen., whom Field painted in 1804.

Description. Water-colour on bristol-board or heavy paper, oval, 8.90 x 7.40 ins., signed R.F. 1803 (last figure somewhat obscure), bust, slightly to right. A dotted white kerchief about the head; hair light-brown; eyes blue; dress pinkish cream-colour, empire-style, with V-shaped opening edged with white lace; shoulder-scarf dark-red; background, a grove of trees, with a separate trunk upon which is the signature, a lawn with a porticoed mansion, and sky.

Remarks. It is not typical of Field's work in water-colour, there being little cross-hatching, and it seemed to me very like a pastel. It was submitted to the fine-arts department of the Maryland Institute which reports that it appears to be a water-colour, touched in parts by a dark sauce (lamp-black or sepia and water), a method then in vogue. The portrait is listed in an old inventory of Mrs. Gilmor's pictures, as "Portrait of Mrs. William Gilmor by Field; \$15.00."

Owner. Her great-grandson, Mr. Benjamin Chew Howard.

CXXXII. McDOWELL, DR. JOHN, 1771 - 1821, first president of St. John's College, Annapolis, Md., from 1790 to 1806. He was a friend of R. H. Goldsborough, of "Myrtle Grove," Talbot Co., to whom the portrait was probably presented.

Description. Water-colour on paper, 9.00 x 7.25 ins., with an oval mat,

signed R.F. 1803, bust, three-quarters to right. Hair light-brown; eyes brown; cravat and waistcoat white; coat dark-brown; background light-brown below, and very dark brown above. The drawing appears to be in india-ink on sepia paper, with touches of white and gray; and in this respect it resembles the one of Mrs. W. Gilmor produced in the same year.

Remarks. This portrait, which has just come to my notice, is without doubt the one referred to in Charles Carroll's letter of 1803 to his son, in which, after stating that Field had begun painting his likeness, he says, "I shall offer him \$40, which if I am not mistaken you told me was the price for such a portrait of the size of the one he drew for McDowell" (Rowland's *Life of Carroll*). I had expected that the McDowell likeness would prove to be in oils, but no portrait of him, in that medium, is known.

Owner. Mr. Robert Goldsborough Henry.

1804

CXXXIII. GENTLEMAN, UNIDENTIFIED, about twenty-five years of age, probably a resident of Baltimore.

Description. In pastel and pencil on paper, framed as an oval in a rectangle with truncated corners, full size 5.75 - 4.25 ins., signed R. Field 1804, bust, slightly to right. Hair dark-brownish, curly and not in a queue; eyes brown; cravat, frill and waistcoat white; coat blue-black; background merely hatched in lower part.

Remarks. This is the only known pastel by Field. It is carefully drawn.

Owner. Mr. Wm. B. Osgood Field.

1806

CXXXIV. DANA, FRANCIS, THE FOURTH, b. 1772, West India merchant of Boston, Mass. He was born at Ashburnham, son of George and Elizabeth (Parks) Dana.

Description. Water-colour on bristol-board, rectangular, 5.60 x 4.50 ins., signed R.F. 1806, bust, slightly to right; framed with a painted border. Hair light; eyes hazel; collar, cravat and shirt-front white; waistcoat drab; coat dark-blue; background brownish. A pencil had been used in sketching the hair. It is an excellent portrait.

Owner. Dr. Frederick J. White.

Painted in Nova Scotia, 1808 - 16

1808

CXXXV. MARSHALL, MRS. MARY ANN, 1773 - 1860, wife of Benjamin Marshall, merchant, son of Elias Marshall, master-shipwright in the naval yard, Halifax. She was the eldest child of William Hughes, master-shipwright.

Description. Water-colour on heavy paper, rectangular with truncated corners, 5.40 x 4.23 ins., signed R. Field 1808, bust, three-quarters to right. Hair olive-brown; bandeau olive-green, fastened with a small clasp; eyes pale olive; dress white, with V-shaped opening and frill; shoulder-scarf blue; background dark-olive. Some of the colours faded. It is the smallest of his portraits on paper.

Owner. Her great-grandson, Mr. Frederick Howe Story.

1812(?)

CXXXVI. MATHEW, LIEUT. GEORGE, 1781(?) - 1822, quartermaster of H.M. 99th, later the 98th, Regt. He was born in Co. Tipperary, Ireland, and was a cousin of Father T. Mathew, the apostle of temperance. In December, 1812, he married Nancy, daughter of Patrick O'Bryan, Halifax, and probably the portrait was then painted.

Description. Water-colour on heavy paper, rectangular, 6.50 x 5.25 ins., n.s.d., bust, three-quarters to right. In uniform. Hair yellowish-brown; eyes blue; flesh-colours faded; stock black; collar and frill white; coat scarlet, its collar faced with pale-yellowish; buttons and single epaulet, yellow; cross-belt subdued white, with yellow plate bearing the badge of the 99th Regt. in white; background gray clouds and blue sky, with olive-green foliage in lower right corner.

Owner. His granddaughter, Mrs. John Murphy.

ENGRAVED PORTRAITS

(Arranged chronologically)

Ten plates are known to have been engraved by Field. Mr. Mantle Fielding informs me that he has not heard of the discovery of any other prints by this artist since the publication in 1917 of his supplement to Stauffer's *American Engravers upon Copper and Steel*. Field's English prints are in mezzotint, whereas in America he worked in stipple — at first



THOMAS JEFFERSON
Vice President of the U. S., Philadelphia, Pa.
Portrait in water colour Painted about 1797
No. CXVIII

in pure stipple, but later assisted by some lines, although the faces are always in the dotted style. His last print is, with the exception of the head, entirely in line. The best of his works in mezzotint is the portrait of Lewis; and in stipple that of Jefferson. All are scarce.

Produced in England, 1790 - 94

These are very rare — one being the only copy known.

1792(?)

CXXXVII. WARTON, REV. THOMAS, 1728 - 90, poet-laureate and historian of English poetry. After Charles Henry Hodges' mezzotint plate after Reynolds's oil portrait.

Description. Mezzotint, rectangular, 9.40 x 7.50 ins., bust, slightly to left. Represents a heavy-featured man with scowling brows, wearing a wig, cravat, waistcoat buttoned up to the throat, and an untidy-looking coat; background moderately dark.

The unique print, probably a trial proof, bears the following title in manuscript, which I have identified as Field's handwriting: "The Revd. Mr. Thos. Warton | From the Original Plate by Hodges | Sr. J. Reynolds | R. Field Sculpsit." No date appears.

Remarks. This print has considerable merit, but is clearly the work of an unpracticed hand. The mouth is the least pleasing feature. No doubt the plate was scraped while Field was a student, and may be approximately dated 1792.

Owner. Only a single print is known, it being in the Cheylesmore Collection, Dept. of Prints and Drawings, British Museum, London.

1793

CXXXVIII. LEWIS, JOHN, 1713 - 92, a brewer of Richmond, Eng., who recovered the people's right to a free passage through Richmond Park. After T. Stewart's oil portrait which was exhibited at the Royal Academy in 1793.

Description. Mezzotint, rectangular, 14.00 x 10.50 ins., the portrait itself 11.50 x 10.50 ins., half-length, to front. It shows Lewis as a massively built, strong-featured man, wearing a wide-brimmed hat, curled wig, knotted cravat, double-breasted waistcoat with wide lapels, and coat with the front buttoned back on itself. The raised right hand supports a long staff. Background dark monotint.

Inscribed: "Be it Remembered, | That by the steady Perseverance of John Lewis, Brewer at Richmond, Surry, | the Right to a Free Passage through Richmond Park was recovered & established | by the Laws of his Country (notwithstanding very strongly opposed) after being upwards | of twenty Years withheld from the People. — John Lewis, Arm: Ob. 22d. Oct: 1792. Ætatis 79. | Painted by T. Stewart. | Engraved by R. Field. | Published Jany. 18, 1793 by Henry Stanley, Richmond, & at Mr. Bell's Bookseller No. 148 Oxford Street." This inscription is transcribed from the Ashmolean Museum specimen. That state is not mentioned in J. Chaloner Smith's *British Mezzotint Portraits*, 1878, p. 477, where in the first state the title ends with the word "people."

Remarks. This large, pleasing print is an excellent example of mezzotint work, and one for which the young artist deserves high praise. It is decidedly his finest work in that style. It is probable that by this time he had left the Academy school and was practicing his profession.

Owner. No copy is in the British Museum, but a soiled one is in the Frederick W. Hope Collection, Dept. of Fine Art, Ashmolean Museum, Oxford, and another is in the Public Library, Richmond, where also is Stewart's original painting. Mr. Augustus Pollack of California owns an example of the print in the second state, which is coloured, so that some may have been issued in that style.

Date unknown

CXXXIX. MAGDALEN. After Guido Reni.

J. Chaloner Smith in his *British Mezzotint Portraits*, 1878, states that Field produced a plate after this painting.

Produced in the United States, 1794 - 1808

Six plates are known to have been engraved by Field in the United States: two of them in Philadelphia, another probably in Georgetown or Washington, and three in Boston. The best is the print of Jefferson. All are in stipple, mostly with superimposed lines in the drapery, these probably having been produced with the dry-point. Copies of his American prints belong to Mr. Wm. B. Osgood Field, to whom I am indebted for photographs.¹

¹ See also Stauffer, *Am. Engravers*, 1907, v. 2, Nos. 1000-1004; and Fielding, *Am. Engravers*, 1917, Nos. 490-491.



UNIDENTIFIED GENTLEMAN
Probably a resident of Maryland
Portrait in water-colour. Painted 1803
No. CXXX



MRS. MARY ANN MARSHALL
Wife of Benjamin Marshall of Halifax, N. S.

Portrait in water-colour. Painted 1808

No. CXXXV

CXL. WASHINGTON, GEORGE, 1732 - 99, as commander-in-chief of the continental army. After an ivory miniature by Walter Robertson, painted at Philadelphia in the latter part of 1794.

Description. In pure stipple, with a few lines in the exterior ornaments, within rectangular lines, 11.13 x 9.31 ins. (Stauffer). The exterior so-called "embellishments" were designed by John James Barralet. Bust, three-quarters to right, in a laureated oval. It represents Washington in uniform. Hair powdered, in a queue; cravat black, frill white; coat medium dark, with light facings on collar and lapels; two epaulets. Above the oval are a sword surmounted by a liberty-cap, a wreath, and the word "Libertas." Under the oval is an eagle, with thunderbolt, arrows, a ribbon inscribed "E pluribus unum," and a balance. A flag and palm-branch is on either side. (There is a variation in which a sun-burst replaces the ornaments above the oval, and a sword-hilt appears near the eagle's head.)

Inscribed: "George Washington, | President of the United States. | Painted by W. Robertson. | Jon. Jas. Barralet Invenit 1795. | Engrav'd by R. Field. | Published by Walter Robertson, Philadelphia & New York 1st. August 1795."

Remarks. This creditable engraving is after the miniature referred to in Field's letter of 13th January, 1795, to Robert Gilmore. The proposal to publish it by subscription was announced in April, the price being five dollars. Dunlap criticises Robertson's miniature for being unlike Washington and for showing a black cravat which he states the latter never wore. He says the portrait was a failure.² The uniform, with a white cravat, shown in Field's second group of miniatures of Washington, 1801, is undoubtedly founded on one of Robertson's portraits. Besides the black-cravatted portrait, this Irish artist painted in 1794 at least two similar miniatures, but with a white cravat, one being from a sitting and the other a replica. The one which Field engraved was evidently a third, which Robertson retained.

Reproduction. Copies of Field's print are said to have been engraved by Walker and by W. Rollinson (1796).

CXLI. SHAKESPEARE, WILLIAM, 1564 - 1616, dramatist. After the oil portrait in the Chandos collection, now in the National Portrait Gallery, London.

² Dunlap, *Arts of Design*, v. 2, pp. 118-119.

Description. In stipple, with added lines in the jacket; oval in a rectangle, 5.11 x 3.11 ins. (Stauffer), bust, three-quarters to left. Above the oval are a mask, goblet, dagger, etc.; and below is a funeral urn, with two cherubs, as Tragedy and Comedy, at the sides.

Inscribed: "William | Shakespeare. | Born April 23, 1564. Died April 23, 1616. | Engraved by R. Field, from the original Picture, in the | Collection of the Duke of Chandos." In a corner are the initials of the engraver of the exterior decorations, I. S. s., possibly James Smithers who at that period was working for publishers in Philadelphia.

Remarks. This plate, the smallest Field produced, appeared as the frontispiece to the first American edition of the dramatist's works, published at Philadelphia by Bieren and Madan, in 1795. The portrait is a poor reproduction of the original, and does not equal Field's other engravings.

1801

CXLII. THE COUNTRY CLERGYMAN. After the drawing by Richard Westall, R.A.

Description. In stipple, in a rectangle, 13.50 x 6.10 ins. (*vide* M. Fielding, but this unusual size suggests an error in measurement, and a copy is not available for verification).

Inscribed: "The Country Clergyman. Le Curé De Campagne [Four verses in English and French.] | Drawn by R. Westall, R.A. Engraved by R. Field. London, Published March 1, 1801, by Anthy. Cardon, No. 31 Clipstone Street, Fitzroy Square."

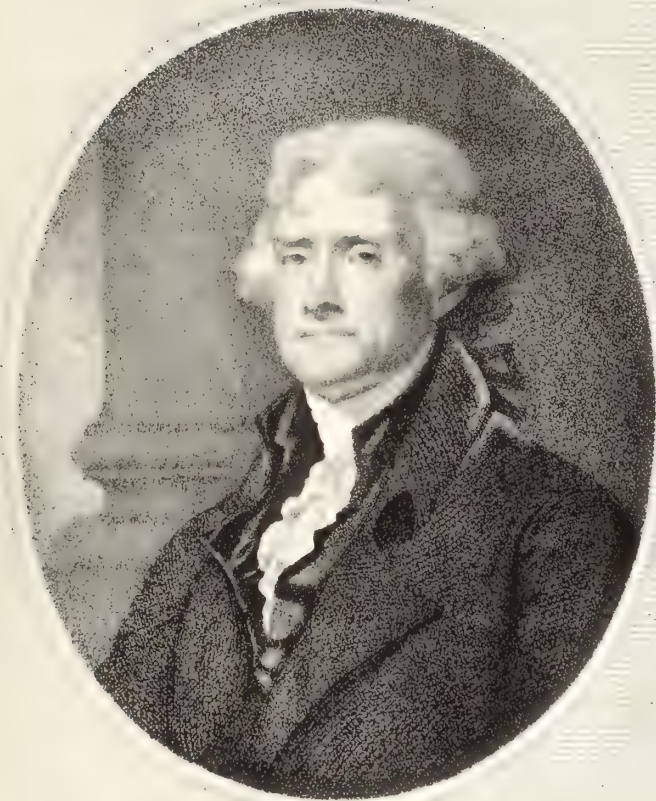
1806

CXLIII. NELSON, HORATIO, VISCOUNT, 1758-1805, British admiral. After one of the portraits by Lemuel Abbot.

Description. In stipple, supplemented with lines in coat and hat; oval on a centotaph engraved in line, 11.10 x 8.20 ins. (Fielding); bust to front, head and eyes to left; Nelson in uniform, wearing cocked-hat and decorations. Above is an urn, with flags, etc.; below, on an oval, is represented the British divisions going into action at Trafalgar.

Inscribed: On the urn, "Nelson"; above the oval, "Victory of the Nile Augt. 1st. 1798, of Copenhagen Aprl. 2d. 1801, of Trafalgar Octr. 21st. 1805. | Born, Sepr. 29th. 1758. Died, Octr. 21st. 1805"; and at foot of plate, "Engraved & Published by Robt. Field, Boston, March, 1806."

Remarks. This is one of Field's best works on copper.



THOMAS JEFFERSON

THOMAS JEFFERSON
As Vice-President of the United States
Stipple engraving after Stuart's portrait. Engraved 1807
No. CXLV

CXLIV. HAMILTON, ALEXANDER, 1757 - 1804, American statesman. After the oil portrait by J. Trumbull.

Description. In stipple, supplemented with lines in the coat; rectangle, without exterior ornaments, 10.10 x 8.11 ins. (Stauffer). Bust, three-quarters to left; hair in queue; bow cravat; plain stippled background.

Inscribed: "Alexander Hamilton. | J. Trumbull, Pinxit. | R. Field, Excudit. | Boston, Published by Robert Field Augt. 31st. 1806."

Remarks. Although this large print has not the high artistic qualities of the Jefferson portrait, yet it must be ranked among his noteworthy engravings.

1807

CXLV. JEFFERSON, THOMAS, 1743 - 1826, as vice-president of the United States. After the central portion of the portrait painted by Gilbert Stuart in 1800.

Description. In stipple, supplemented with lines in the coat; oval in rectangle, 5.14 x 5.00 ins. (Stauffer). Bust, three-quarters to left, with column and sky.

Inscribed: "Thomas Jefferson. | G. Stuart, Pinxit. | R. Field Sculpsit. | Boston, Published by Robert Field, March 14th. 1807."

Remarks. This is Field's best plate and an unusually beautiful example of the dotted style. It is in pure stipple with the exception of the coat, where, in addition to the stippled groundwork, cross-hatching has been laid on, probably with the dry-point, to deepen the tone. Every detail and the colour values of the original have been accurately reproduced.

Reproduction. In Sanderson's *Signers to the Declar. of Indep.*, v. 7, 1827, is a portrait of Jefferson, "drawn & engraved by J. B. Longacre from the portrait by Field after Stuart." It is doubtless after the above-mentioned print.

Produced in Nova Scotia, 1806-16

1816

CXLVI. SHERBROOKE, LIEUT.-GEN. SIR JOHN COAPE, G.C.B., 1764-1830, governor general of Canada, and late lieut. governor of Nova Scotia. Contrary to the prevalent supposition, this print is not a reproduction of Field's oil portrait of Sherbrooke (No. XLII), but is probably after an original water-colour which is now lost.

Description. Head in stipple; costume and background entirely in line, there being three series of hachures in the background and some other

parts; in a rectangle, 14.00 x 9.50 ins. according to my measurements, but 13.11 x 9.60 ins. according to Stauffer. Whole-length, body to front, head and eyes three-quarters to right. The uniform and honorary decorations are the same as those shown in the oil portrait; but here the hands are gloved, the right one is by the side and holds a cocked-hat, while the left is extended and grips the hilt of a sheathed sword. Probably all the prints were washed with colour by the artist: face brownish-red tint; coat scarlet; plastron and cuffs blue; lace, buttons, aglets, medal and jewel, sword-guard and knot, lace and tassel on hat, and spur, yellow; ribbons and waist-sash pale brownish-pink.

Inscribed: "Lt. Genl. Sir John Coape Sherbrooke. G.C.B. | Govr. Genl. & Comr. of the Forces in British N. America. | Painted, Engraved, and Published by Robert Field, Halifax, N. S. 24 June 1816." The date had originally been inscribed 21 June, but the second figure had been mostly scraped off the plate, and a distinct 4 crowded into its place.

Remarks. With the exception of the fine head, the features of which are carefully delineated, this print, though from Field's largest and last plate, is one of the least pleasing of his works in this style, the figure being marred by the straddling, short, bulky legs. Having completed the head, he entirely abandoned stippling for lines, and the background is a monotonous monotint produced by rapidly cross-hatching with the dry-point. On 9th December, 1815, he had announced that he proposed to publish the print by subscription and for general sale. As he wished to issue it before Sherbrooke's unexpected departure on 27th June, it is probable that its completion was hurried, and it thus did not receive the care which he at first intended to bestow upon such a portrait. It could not have been lettered till after 10th June, when Sherbrooke's commission was publicly read at Halifax.

Although he says it is after a painting by himself, yet we have seen that it is not a copy of his dignified oil portrait. The pose of the body resembles that of the Prevost whole-length. Perhaps Sherbrooke received the drawing from which the plate was engraved.

*Geographical and Numerical Summary
of Field's known Works*

<i>Style of work</i>	<i>England</i>	<i>Produced in</i>		<i>Jamaica</i> 3 years	<i>Totals</i>
		<i>United</i>	<i>Nova</i>		
		<i>States</i> 14 years	<i>Scotia</i> 8 years		
Oil portraits	0	5(?)	51	1	57
Miniatures on ivory	0	65	7	0	72
Water-colour portraits	0	7	2	0	9
Pastel portraits	0	1	0	0	1
Engraved portraits	3	6	1	0	10
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
Totals:	3	84	61	1	149

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